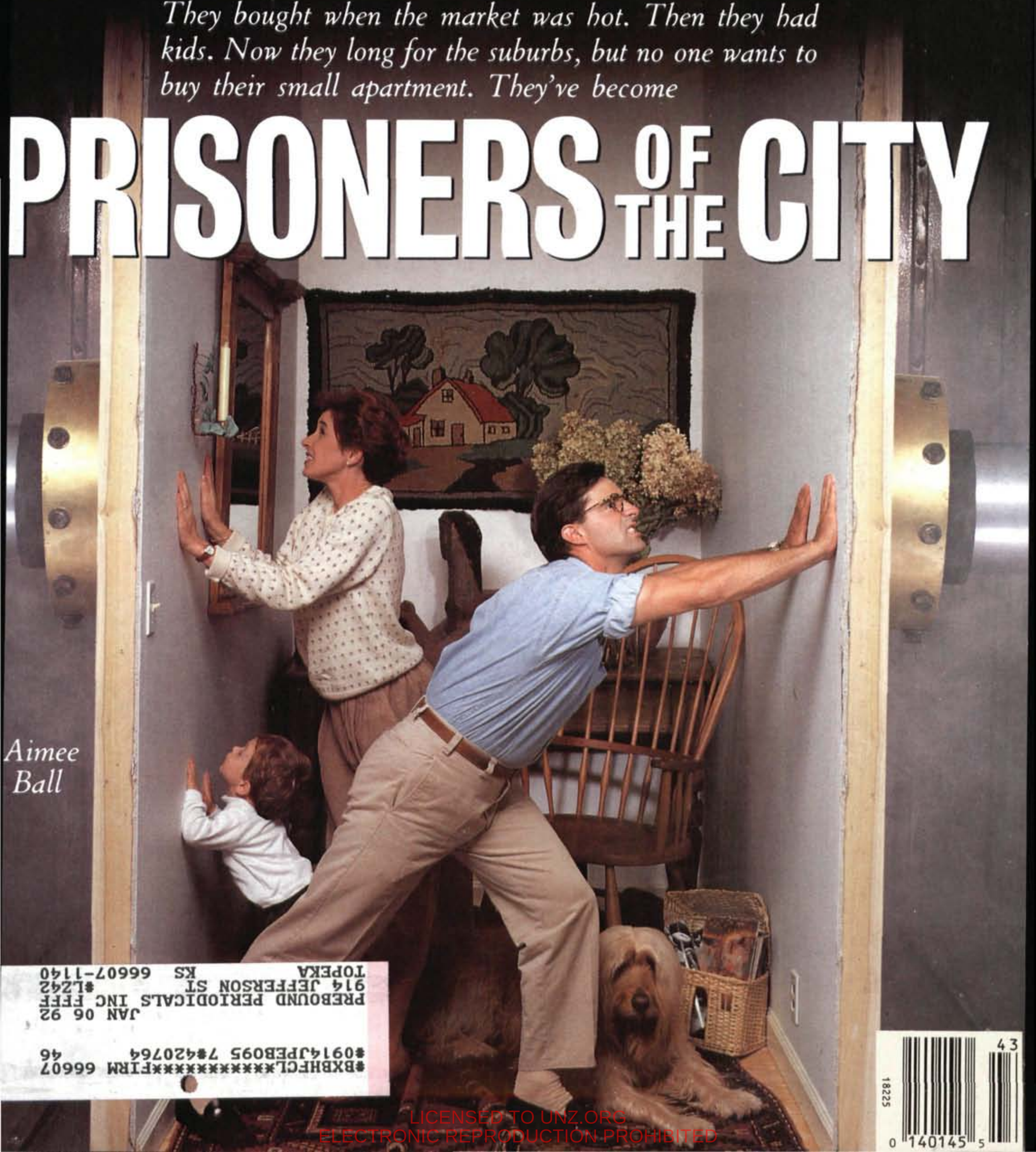
OE KLEIN ON THE CLARENCE THOMAS FOLLIES

$2.50 • OCTOBER 28, 1991

NEW YORK



They bought when the market was hot. Then they had kids. Now they long for the suburbs, but no one wants to buy their small apartment. They've become

PRISONERS OF THE CITY

Aimee Ball

#BXBHFCL**********FIRM 66607
#0914JFEB095 7#420764 46
JAN 06 92
PREBOUND PERIODICALS INC FFFF
914 JEFFERSON ST #L242
TOPEKA KS 66607-1140

It's so beautiful we're afraid some people will miss the point.

What kind of impression should a ball point make? The new Parker Duofold Ball Point Pen pictured below unquestionably makes a rather beautiful one. Indeed, no expense has been spared to make it so.

More to the point, however, is that looks have never been everything at Parker. Put to paper, the Duofold Ball Point will glide across the page leaving an even flow of ink. No skipping. No blobbing.

To guarantee that it will (and we do for a lifetime), we sculpt our ball points from tungsten carbide, rather than using the more common and less wear-resistant steel ball. It is the finest writing ball point in the world.

We invite you to examine the new Parker Duofold Ball Point Pen and matching propelling pencil at your nearest Parker dealer. Beauty, as they say, is in the eye of the beholder. A statement never truer than when you're making one with the new Parker Duofold Ball Point Pen.

THE PARKER DUOFOLD COLLECTION RANGES IN PRICE FROM $125 TO $300. CALL 1-800-BEST PEN FOR YOUR NEAREST PARKER DEALER. © 1990 PARKER PEN USA LIMITED, JANESVILLE, WI 53547.

PARKER

Available at Sam Flax, Menash, Arthur Brown

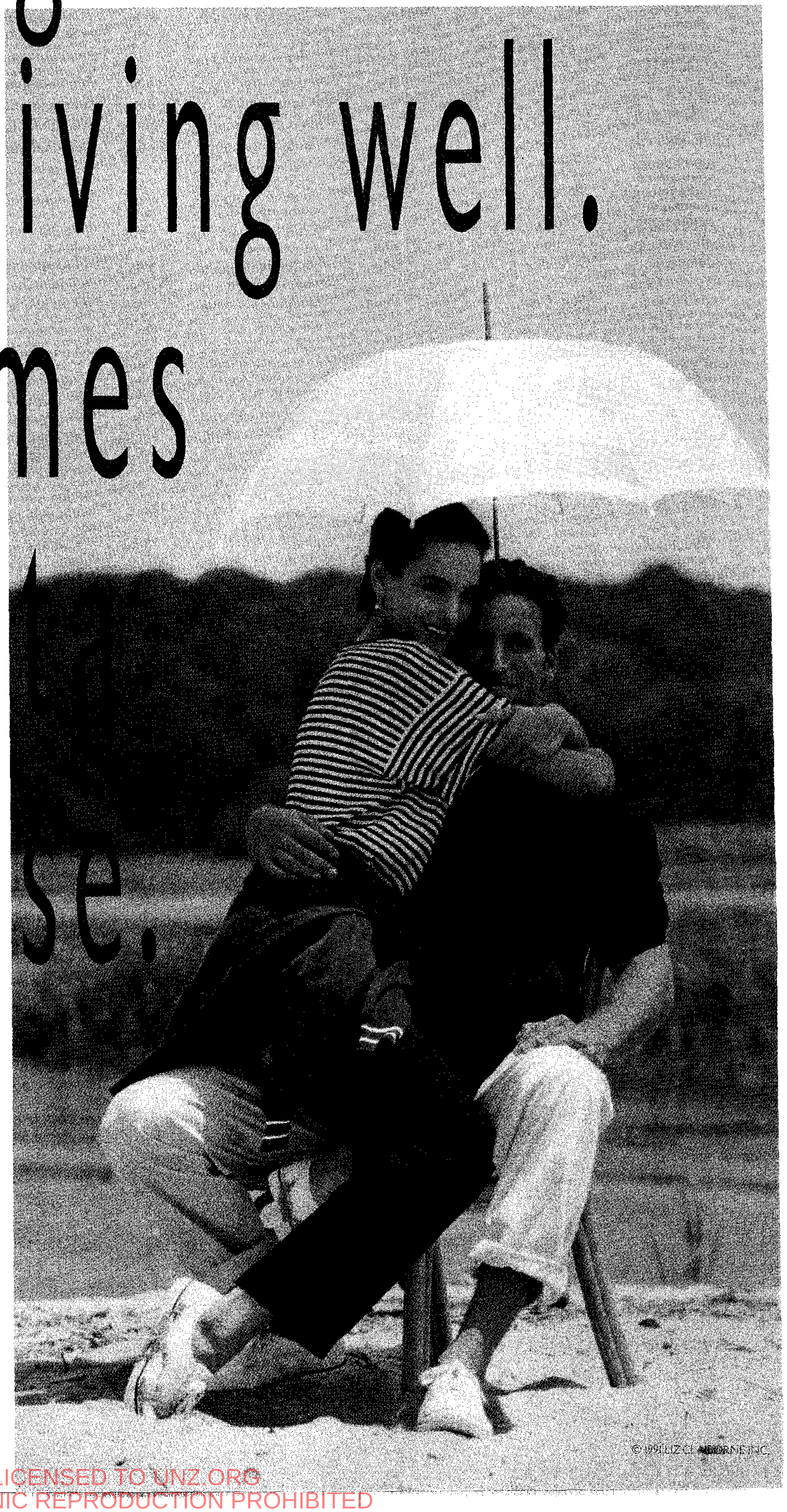
Not For
Wallflowers
macy's

JULIE DUROCHER

Jet-stream. Black taffeta takes flight in the rib-pleated bustier dress with short pouf skirt. Sizes 4 to 14. $360. *Evening Collections,* Fourth Floor, Herald Square and selected Macy's. Call Linda Lee at *Macy's By Appointment* for *details:* 212-560-4181. Outside New York State, 1-800-343-0121. *Use your Macy's charge or the American* Express® Card.

Dressing well
is like living well.
Sometimes
you gotta
improvise.

Liz claiborne

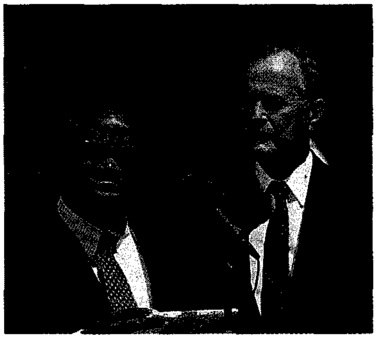


© 1991 LIZ CLAIBORNE INC.

CONTENTS

28 Tabloid Government

BY JOE KLEIN



It's government by Geraldo, *The People's Court* gone Washington. The Clarence Thomas fiasco is yet another reminder of the mediocrity of American politics. The nomination was cynical, announced with a lie. The hearings were loony, sleaze over substance. In the end, Joe Klein argues, Thomas became a more immediate victim than his accuser. But somehow, both won.

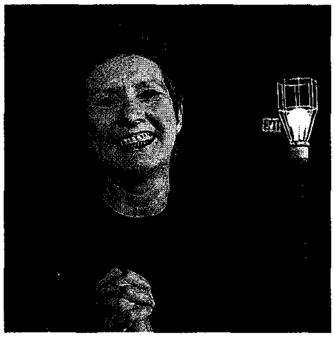
32 Prisoners of the City

BY AIMEE LEE BALL

They're trapped. Because co-ops went cold—and nobody wants their tiny apartments. These couples had dreams. They'd have kids, sell high, skip off to suburbia. Then: the Crash. Now families of four share mangled one-bedrooms. "We make fantasy sojourns," says one hostage. "Our favorite place we can't live is Larchmont."

42 Going Public

BY PHOEBE HOBAN



Not that we expected *Brigadoon.* But a dialogue between *light bulbs*? Such is the inspiration of JoAnne Akalaitis. At Joe Papp's Public Theater, she's directed light bulbs and a slew of odd props. Her shows, in fact, often dare you to endure them. (Many critics don't.) Now Papp, after 37 years, steps down—choosing Akalaitis to replace him. Some theater folks worry. They call her abrasive and—if it's possible at the Public—too avant-garde.

48 Fashion: Long Story

BY MARTHA BAKER

As the cold drifts in, hemlines head south. Preview winter's chic armor—coats long on style, wild and woolen. Chanel goes cashmere; Mizrahi hangs tough in the trenches.

DEPARTMENTS

12
CITYSIDE

By Michael Daly

The Devil of the D train went down to Georgia.

14
ON MADISON AVENUE

By Bernice Kanner

Portrait of a serial ad: stalking a killer gimmick.

20
THE BOTTOM LINE

By Christopher Byron

Some tips for the Senate in this week's BCCI hearings.

77
THE INSATIABLE CRITIC

By Gael Greene

Despite a few infelicities, Lespinasse exhilarates.

THE ARTS

56
MOVIES

By David Denby

Anglo angst from Lady Woody Allen.

58
TELEVISION

By John Leonard

Northern Exposure stumbles; the BBC laughs at itself.

78
MUSIC

By Peter G. Davis

City Opera's take on the world's oldest profession.

80
DANCE

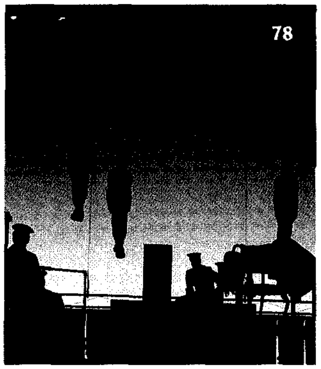
By Tobi Tobias

In Martha Graham's choreography are many mansions.

82
ART

By Kay Larson

Polke goes Pop; the new Morgan reads like the old.



84
THEATER

By John Simon

Don't go out of your way for *Return to the Forbidden Planet.*

MISCELLANY

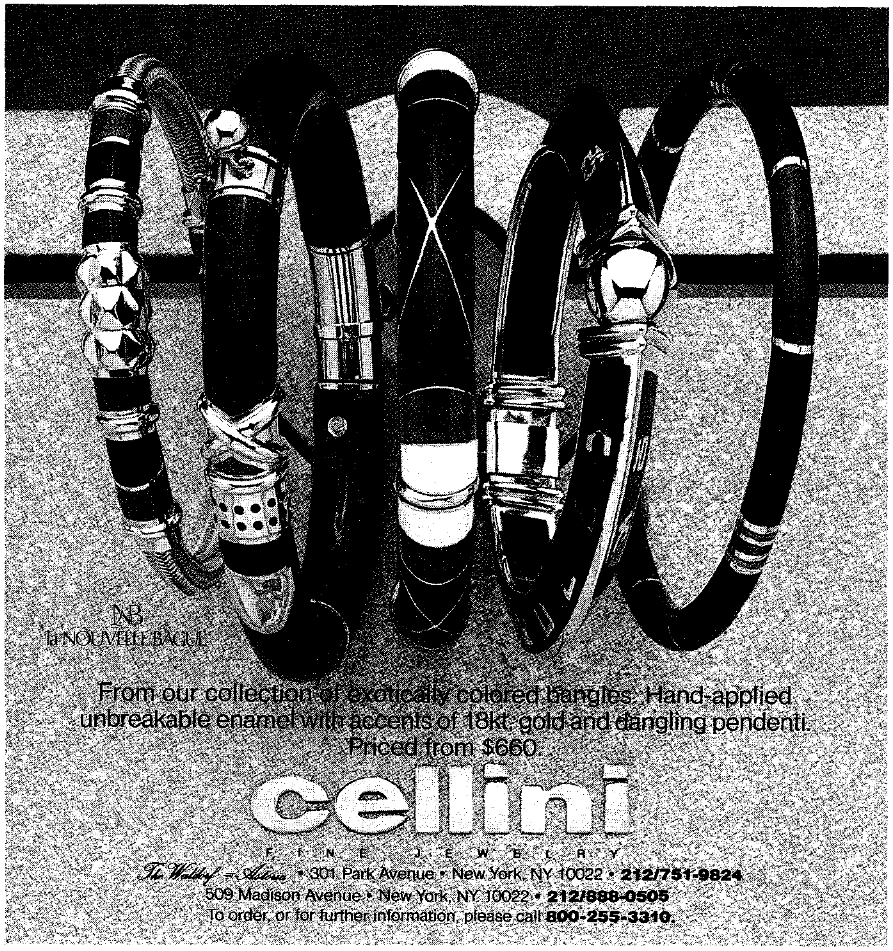
Letters 6
Intelligencer 9
Fast Track 24
Hot Line,
by Ruth Gilbert....................27
Best Bets....................54
Sales & Bargains....................86
***Cue* Listings** 87
Classifieds.................... 123
***New York* Competition,**
by Mary Ann Madden.......134
Crosswords....................136

Cover: Photograph by Tohru Nakamura.

Set by Happy Massee. Models: mother, JudyAnn Wallace; father, Todd Parkins; son, William Wallace (all from Bookers, Inc.). Dog: Lucy. Eyeglasses from Myoptics; hair and makeup by Nancy Sprague for Ivy Bernhard. Chair, table, mirror, wood carving, and rugs (floor and wall) from ABC Carpet & Home. Wall sconce from Pottery Barn. Dried flowers and basket from Wolfman-Gold & Good Company.

OCTOBER 28, 1991—VOL. 24, NO. 42. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the first two weeks of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1991 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

Photographs: top left, Herb Swanson/Sipa; center left, Ted Hardin; bottom left, Harry Benson; center bottom, Frans van der Heyden; top right, courtesy of the Brooklyn Museum.

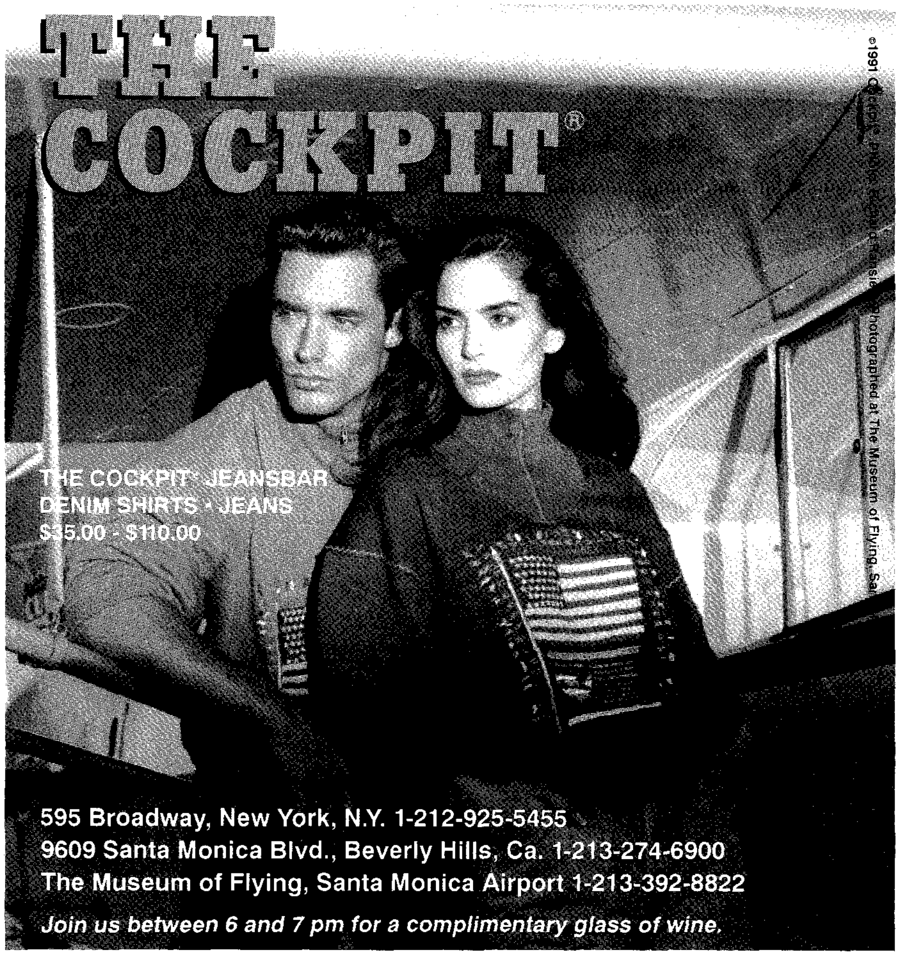


LNB
La NOUVELLE BAGUE

From our collection of exotically colored bangles. Hand-applied unbreakable enamel with accents of 18kt. gold and dangling pendenti. Priced from $660.

cellini
FINE JEWELRY

The Waldorf=Astoria • 301 Park Avenue • New York, NY 10022 • **212/751-9824**
509 Madison Avenue • New York, NY 10022 • **212/888-0505**
To order, or for further information, please call **800-255-3310.**



THE COCKPIT®

©1991 C

Photographed at The Museum of Flying, Sa

THE COCKPIT® JEANSBAR
DENIM SHIRTS • JEANS
$35.00 - $110.00

595 Broadway, New York, N.Y. 1-212-925-5455
9609 Santa Monica Blvd., Beverly Hills, Ca. 1-213-274-6900
The Museum of Flying, Santa Monica Airport 1-213-392-8822

Join us between 6 and 7 pm for a complimentary glass of wine.

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editor
Peter Herbst

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Photography Director
Jordan Schaps
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamon
Gael Greene, Michael Gross, Pete Hamill
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Joe Klein, Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Celia McGee, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley, Dinah Prince
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wol
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Nancy Angiello, Gillian Duffy, Bob Ickes**
Melissa Morgan, Edith Newhall, John Degen Pener, Christopher
Assistant Editors: **Phoebe Eaton, Claire Perrault**
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Elizabeth Allen, Eileen Clarke, Stephen Dubner
Gia Kourlas, Rebecca Mead, Kate O'Hara
Robert Patronite, Robin Raisfeld, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Staff: **Steven Davis**
Administrative Assistant: **Leah Weston**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Janice Grossman

Advertising Director
Beth Fuchs Brenner
Advertising Manager: **Betsy Cronen**
International Travel Director: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Entertainment and Retail Manager: **Alan Katz**
Sales Representatives
Laura Henschel, Mitchell Kreuch, Mary K. McCarty, Mary Recken
Andrew Reed, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Lisa Cohen, Barbara Cottrell, Sasha Harvey, Lisa Marin**
Sharon Marlowe, Melinda Stege, Nina Tiger, Amy van den Bro
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Nancy Lewis, 312-222-5600**
Detroit Manager: **Jeff Hannigan, 313-353-2537**
California: **SD Media, 213-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
France: **Marilyn Winters** Canada: **Victor Brown Associates**
Italy: **Carla Villa** Mexico: **Towmar** Texas: **The Tierney Company**

Marketing Director
Susan Breslow
Promotion Art Manager: **Laurie Berger**
Managing Editor: **Allan Horing**
Merchandising Manager: **Stefanie Hirsch**
Special Projects Manager: **John Kempa**
Staff: **Amy Asch, Brenda Lee, Kimberly Styler**

Research Director
Mary Beth Petsky
Research Manager: **Eileen Ronan**
Research Analyst: **Karen Norberg**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Mark Bristow, Kendra Callahan, Cynthia C**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Joseph Sicurella, Greta Tur**

Associate Circulation Director: **Craig Reynolds**
Subscription Promotion Director: **Amy V. Lem**
Planning Director: **Charles Lung**
Managers: **Iris S. Blumenthal, Adrian Markoski, Barbara E. Wil**
Special Projects Manager: **Arthur McKinley**

Director of Finance
Jeffrey M. Arbeit
Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Sandra Birchenough, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Dorothy Heckmann, Patricia Smith, Dahlia Thomas

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **John Duffy, Frances Hyland**

Office Services Manager: **Mary Ann McCarthy**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Walston C. Bobb-Semple Jr., Esther Gillyar**
Priscilla Hood, Catherine Jones, John Mabra, Rodney Madden
Joseph Markfelder, George Pogue, Virginia Spraggins, Ricardo V

K-III Magazines
Chairman and Acting President: **William F. Reilly** Vice-Chairman: **Charle**
McCurdy Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Ric**
R. Hawkes Vice-President, Finance: **Curtis A. Thompson** Vice-Preside
Assistant Treasurer: **Douglas P. Miscoll** Vice-President, Circulation: **Bria**
Beckwith Vice-President, Manufacturing: **Edward J. Egan** Director, Gro
Sales: **Nan L. Elmore** Research Director: **Ken Meltsner**

LANCÔME
FORTÉ-VITAL
POUR LES YEUX
Firming Eye Creme
LANCÔME

Visible help where ageing shows first.

FORTÉ-VITAL

FIRMING EYE CREME

Because the area around your eyes is more fragile…more sensitive to ageing…Lancôme, Paris treats it with the greatest delicacy.

ITS STRONG POINT IS GENTLENESS…
Sheer and silky-light, Forté-Vital slips effortlessly into your skin day or night, under makeup or alone.

ITS PROOF IS VISIBLE…
Skin looks and feels smoother, more firm and toned.
Under-eye circles are less noticeable.

FORTÉ-VITAL Firming Eye Creme…
A lighter touch…a firmer future.

LANCÔME
PARIS

Saks Fifth Avenue

Suit Up For Fall And Save!
Sold Elsewhere $795
Now *$429*

It's like getting the finest wool worsted suit for almost half-price! We have the same single and double-breasted suits sold at Barney's or Bloomingdale's. . .you save $366! Sports jackets, rainwear, slacks, overcoats and tuxedos for hundreds of dollars less. Custom alterations available.

FENWICK
CLOTHES

The showroom for smart, rich guys who want to stay that way.

22 West 19th St., NY, NY 10011 • (212) 243-1100
Mon.-Fri. 9 a.m.-5 p.m., Sat. 9 a.m.-4 p.m.
AMEX, MASTERCARD, VISA ACCEPTED

FRESH FISH!

Or Lobster. Or Clams.
Mesquite-grilled with the freshest of flavors. Try any of our mouth-watering daily specials and follow with a rave review for our delicious desserts.

**Top Rated Seafood Restaurant, 1985–90*
—Zagat N.Y. Rest. Survey.

Dinner served nightly. Lunch served downtown, Mon–Fri. Reservations Suggested.

JOHN CLANCY'S
181 W. 10th St. 242-7350.

JOHN CLANCY'S EAST
206 E. 63rd St. 752-6666.

LETTERS

Quid Pro Cuomo

THE BUILDING OF LA GUARDIA AIRPORT IN the late thirties by Mayor Fiorello La Guardia was, indeed, a grand accomplishment, as Joe Klein correctly pointed out in his column of October 7 ["The City Politic: Cuomo's Hologram"]. However, in comparing the construction of the first of the city's two major airports to our plan to rebuild a "New, New York," Klein withheld several significant facts.

First, Klein calls our plan to build an Automated People Mover (APM) to connect La Guardia and Kennedy airports to the city's subway system "little more than latter-day frosting on the audacious cake La Guardia had promised in 1934."

Some frosting. The construction alone of the high-tech, light-rail Automated People Mover will generate 8,000 construction-related jobs and approximately $1.3 billion in economic activity. The entire La Guardia–airport construction project provided work for 5,000 men, who worked three shifts six days a week for close to two years, according to biographer Thomas Kessner in his book *Fiorello H. La Guardia and the Making of Modern New York.*

Kessner also points out that the federal government "eventually contributed $27-million to the $40-million project" for constructing the airport. That figure represents approximately 70 percent of the total costs of the La Guardia–airport project. Mayor La Guardia had help from President Franklin D. Roosevelt; we face a federal government hostile to New York City, and have to go it alone.

Second, our $93.5-million proposal to complete the Oak Point Freight Rail Link, which Klein belittled, will create 2,000 construction-related and 5,000 full-time jobs, save shippers as much as $100 million per year, generate $1.7 billion in economic activity, and spin off approximately $20 million in annual revenues for the city. Long Island *Newsday* recognized in an October 4, 1991, editorial that our proposal would allow freight cars into the city for the first time, relieving truck traffic and aiding the entire regional economy.

When our full $7-billion capital-spending program is implemented, it will have produced 54,000 construction-related jobs and 25,000 permanent jobs—a total that is more than five times greater than all of the work generated by the La Guardia–airport construction project, even if one accepts the generous assumption that each of the 5,000 La Guardia jobs was filled by a different person on each of the three shifts. Additionally, our program will generate $8.2 billion in economic activity for the city and the region.

We are not doing anything as dramatic as building airports. We are simply rebuilding the economy and the spirit of the city. We are rolling up our sleeves and doing the hard, sweaty, non-glitzy work of speeding the flow of goods and services and people, of unclogging the arteries of the city's aging network of roads, rails, ports, and waterways that support our economy. We are revitalizing Grand Central and Penn Station—the gateways to the city for most visitors and commuters. We are linking the Queens Boulevard subway line to the 63rd Street line with a new, 1,500-foot underground connection that will allow fifteen more trains to operate between Queens and Manhattan. We are designing a Second Avenue subway line and are exploring a new East River transit crossing from Manhattan to Brooklyn, and the use of high-speed ferries to transport workers from Long Island, Staten Island, and the Hudson Valley into the city.

Kessner writes, "The physical transformation of the city, of which ultramodern airfields were a part, injected a new spirit of growth and fresh possibility into a community that had been brought low by the Depression." He then notes that "La Guardia's New York craved something positive that went beyond survival," and found it in the form of the 1939 world's fair.

We have chosen more tangible ways to bring New Yorkers hope—housing and jobs. We are planning to build not another world's fair in Queens, but the largest public development in the nation, Queens West—a planned, mixed-use community, another Battery Park City, with shops and restaurants, new businesses and office buildings, and 6.6 million square feet of new residential space. In Manhattan, we will jump-start the immense public-and-private venture known as the Riverside South Development, which will transform the old Penn Yards into a $2.5-billion residential complex for 5,000 families.

Instead of pointing to the Trylon and the Perisphere as our symbols of progress, we would prefer to produce thousands of clean, new apartments for New Yorkers on both sides of the East River, and tens of thousands of permanent jobs. And, in partnership with the New York Public Library and the city's business community, we will build the world's largest science, industry, and business library at the site of the old B. Altman's building on 34th Street. The library will be a tower of knowledge, an in-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

formation mecca providing the best collection of business information in the world for the financial, publishing, communications, and high-tech industries.

But it would be a mistake to focus only on our plans to revitalize New York City's economy and rebuild its infrastructure without examining the sweeping fiscal reforms we are proposing—reforms that will free up more money for the city to keep the streets safer, improve the schools, and keep taxes down. We share these concerns with Klein and all New Yorkers.

How do we help the city deal with its fiscal problem for the long term? By helping the city reduce its health-care costs; by relieving the city of mandates imposed by the state; by making less expensive the financial management of the city; by making distribution of state education aid more equitable; by working with the city to reap new savings through improving management and productivity; and by working with the Municipal Assistance Corporation to help the city build a bridge to a firmer fiscal future.

Our gradual assumption of all Medicaid costs for the city will save more than $1-billion annually by the end of the decade. This year alone, we passed a mandate-relief package that will save the city $345-million per year. Our entire fiscal agenda, when fully accomplished, would mean hundreds of millions of dollars in relief for the city immediately, and billions of dollars cumulatively by the year 2000.

We know our work is cut out for us, but we also know this city's history, and we have faith in its future. New York State is willing to devote the resources to support its commitment. Breathing new life into the city will take vision and determination. It will take new investment, and a new awareness that now is the time to invest.

Mayor La Guardia knew that in the thirties. His commitment to this place, his courage to fight for this city, was so strong that, despite his critics, he forged ahead. We are instructed not only by La Guardia's vision and energy but by his favorite salutation on his weekly WNYC radio program, "Talks to the People." "Patience and fortitude," the Little Flower counseled New Yorkers each week. Perhaps it's time for Joe Klein to practice what La Guardia preached.

Governor Mario M. Cuomo
State of New York
Albany, N.Y.

Joe Klein replies: Such huffing and puffing. As I wrote in the offending column, Cuomo's plan isn't bad; his attempt to rebuild optimism is better still. But the governor only tangentially addresses the real problems the city is facing—crime, lousy schools, high taxes, and, most important, an unresponsive, anachronistic government run largely for the benefit of its employees. ■

©1991 Lancaster Group USA

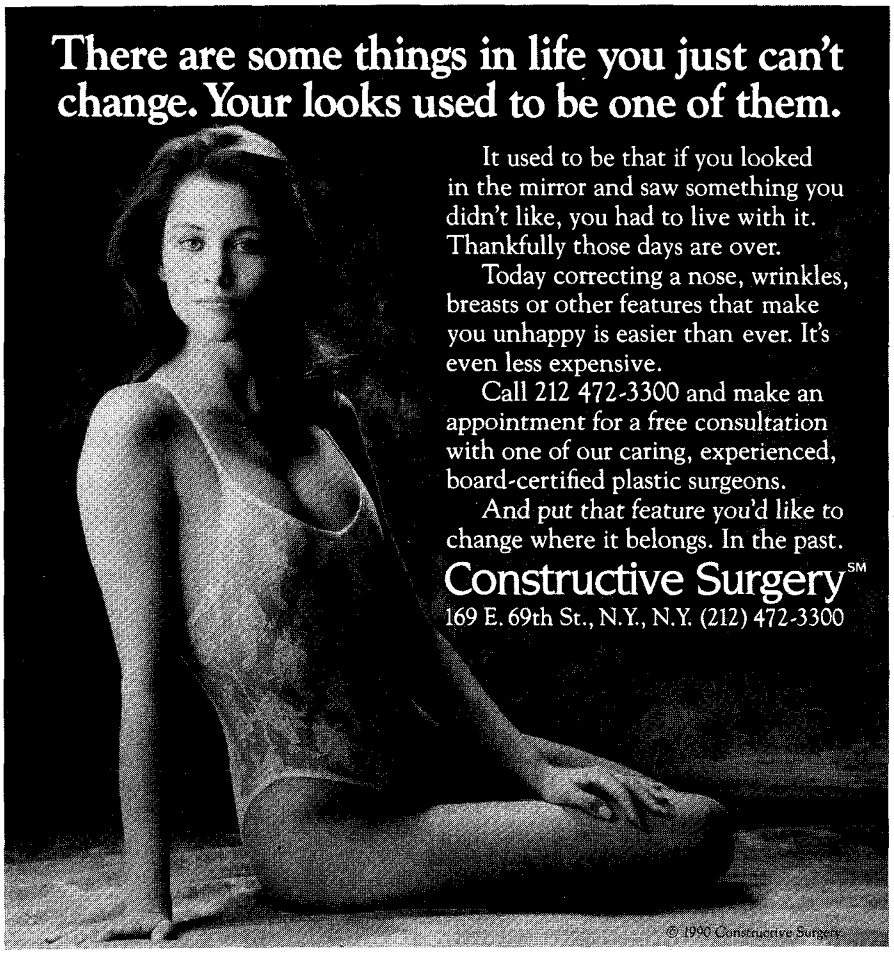
"I'M ON MY

WAY TO

AMERICA."

JOOP!

bloomingdale's



There are some things in life you just can't change. Your looks used to be one of them.

It used to be that if you looked in the mirror and saw something you didn't like, you had to live with it. Thankfully those days are over.

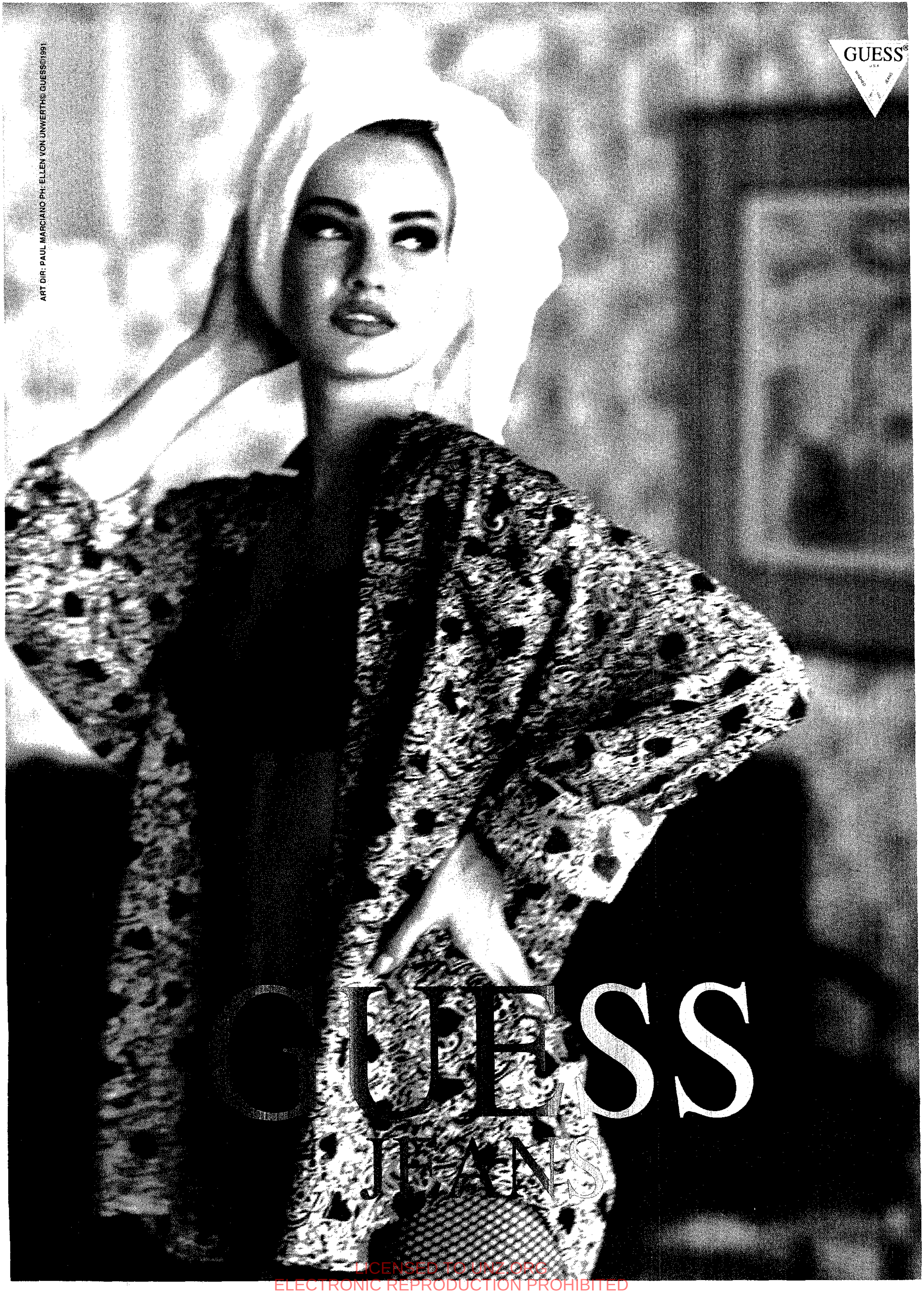
Today correcting a nose, wrinkles, breasts or other features that make you unhappy is easier than ever. It's even less expensive.

Call 212 472-3300 and make an appointment for a free consultation with one of our caring, experienced, board-certified plastic surgeons.

And put that feature you'd like to change where it belongs. In the past.

Constructive Surgery℠
169 E. 69th St., N.Y., N.Y. (212) 472-3300

© 1990 Constructive Surgery


ART DIR: PAUL MARCIANO PH: ELLEN VON UNWERTH© GUESS©1991
GUESS®
U.S.A.
WASHED
JEANS
GUESS
JEANS

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

RENT RUCKUS...SICK AND TIRED...THOSE *GOYISHE* O'GARFINKLES...CORE'S WAR

CASH-POOR KALIKOW TO TERMINATE TARDY

Peter Kalikow is playing hardball to keep his cash flow flowing. The developer—whose estimated worth was once more than $500 million but who earlier this year declared bankruptcy—has sent letters to tenants in his City and Suburban complex telling them that if they're ten days late with their rent checks, they'll be evicted. Kalikow recently won a legal battle to demolish some of the turn-of-the-century landmark buildings, on 78th Street between York Avenue and the East River. That decision is being appealed.

"In accordance with your lease, payment is due on the first of each and every month," the letter reads. "In the future, a *dispossess proceeding* will start by the 10th of the month and any legal fees incurred will be charged to you. We shall expect your full cooperation in the future."

"It's harassment," says Joyce Matz, a spokeswoman for a group to save the complex. "I've checked, and this is extreme. It's cruel to the tenants, especially those on fixed incomes whose checks might come in late." Kalikow's spokesman says the letter went out at the urging of the banks involved in the developer's bankruptcy proceedings.

MONEY MOVIE JETTISONS A JEWISH NAME

Some producers felt a little uncomfortable making a film about a greedy Jewish corporate raider, so they made his name less ethnic. *Other People's Money,* which Norman Jewison directed and Warner Bros. is bringing out this month, is based on an Off Broadway play about corporate takeovers. Danny DeVito stars as the raider who, in the original version, was named Lawrence Garfinkle. Playwright Jerry Sterner says that he got a call from screenwriter Alvin Sargent, who wanted to change the name. "He told me with a lump in his throat that they didn't want to offend anyone," says Sterner. "He indicated that they wanted to make Garfinkle less Jewish. So I said, 'Fine, make him Irish.' Sargent said, 'Great. Do you have any name suggestions?' So I said, 'Yeah. Call him O'Garfinkle.' "

Instead, the character's name was changed to Garfield. Says Sterner, "The ironic thing is that except for the cat, every Garfield I know used to be named Garfinkle."

Warner Bros. caught some flak last year when the Jewish judge in *The Bonfire of the Vanities* was rewritten as a black man for the movie.

TUBERCULOSIS TERRORIZES N.Y. TRADERS

Only one thing has futures traders more worried than the price of commodities: the prospect of catching tuberculosis. Sources say that people who work on the fast-paced, high-powered exchanges—where such commodities as gold, coffee, and cotton futures are traded—are the newest victims of the disease, and some Wall Streeters are panicked.

"You have to understand," says a source. "The nature of this business is rumors and adventure, so when word got around that someone on the floor had TB, everyone went wild." The insider says that the bacteria were apparently spread by a crude-oil trader. "There's almost no personal hygiene here, and everyone's always shouting in your face and spraying you. There was a stampede to the nurse's office. The rumor is that about twenty people tested positive for the bacteria, so even though they don't have full-blown TB, they have to be medicated." A memo went out reassuring traders that the outbreak wasn't an epidemic. "But we're still more cautious. Everyone has Board of Health memos posted at their booths, and we're being careful not to shout in each other's faces as much." A spokeswoman says, "There wasn't panic, but we did take precautions."

ASSOCIATE EDITOR: DEGEN PENER

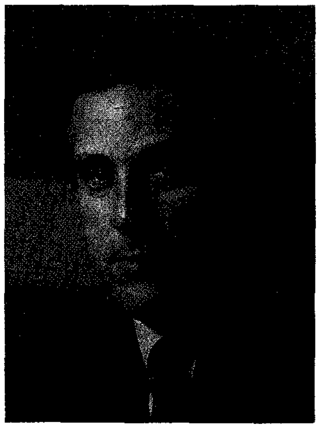
CORE TO HERALD ITS OWN GULF HERO

The Congress of Racial Equality claims that the real hero of the Persian Gulf war is not General H. Norman Schwarzkopf but Lieutenant General Calvin A. H. Waller, whose achievements have been overlooked because he's black.

"He was second in command of all deployed Persian Gulf Allied forces and a key coordinator of the ground campaign," says a CORE spokesman. "While Schwarzkopf was getting all the accolades, Waller was in the thick of things." General Colin Powell, also black, was one of the primary figures to emerge from the Gulf War, but, says the spokesman, that's to be expected "because he's Chairman of the Joint Chiefs of Staff. Waller was directly involved in the fighting."

CORE hopes to put Waller in the limelight by bringing him

DANNY DEVITO



PETER KALIKOW

CALVIN A.H. WALLER

Photographs: top, Annie Leibovitz/Warner Bros; center, Dana Fineman/Sygma; bottom, Brad Markel/Gamma-Liaison.

COKE IS 'IT'...A TICKET TO HIDE...HORROR IN EAST HAMPTON...*ARS BREVIS*...*M* ON A LIMB?

THE ADDAMS FAMILY

to New York this week and introducing him to the city's power elite, as well as to schoolchildren. Says CORE chairman Roy Innis, "He's a role model for youngsters, especially to black children. . . . We also want Mr. Waller to know that people recognize his accomplishments."

……

COKE HAS IT JUDGE THOMAS'S WAY

Coca-Cola
Trade-mark ®

THE COKE LOGO

Some officials at Coca-Cola don't believe the adage that any publicity is good publicity. Executives at the Atlanta-based company were "beside themselves" over the prominent play the soft drink received at Clarence Thomas's Supreme Court hearings recently. Anita Hill testified that Thomas, who was her boss at the time, once referred to a pubic hair on his Coke can.

"There was cause for much consternation when that was revealed," says a source close to the company. "All sorts of lurid speculation started cropping up in the press about the comment. Coke is a very conservative company and was not too happy about the talk. There were conversations—but nothing formal—about what should be done. Finally, it was decided that the best thing to do about it would be to do nothing."

A Coke spokesman denies that there were meetings or that the company is upset.

……

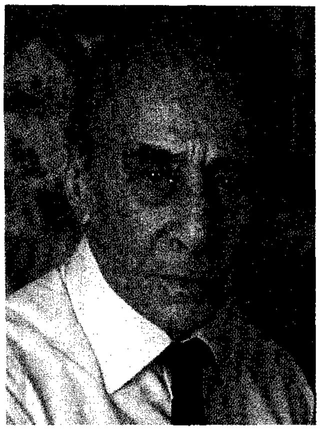
THE ADDAMS FAMILY LURCHES INTO L.I.

Paramount Pictures will not give *The Addams Family* a typical star-studded New York premiere. Instead, the movie—starring Raul Julia and Anjelica Huston—will make its East Coast debut at the 427-seat East Hampton Cinema. The November 16 event will benefit the Hampton Day School, a private school in Bridgehampton.

"Paramount Pictures decided that the only other premiere would be in Los Angeles," says a source, "but they agreed to let director [Barry Sonnenfeld] have this one because his step-daughter attends the school."

……

CASTELLI MAY ERASE A GALLERY



LEO CASTELLI

Is venerable art dealer Leo Castelli retrenching? According to a source, he's planning to close one of his three galleries, Castelli Graphics, next year.

"We're reconsidering the way that it's structured," says Susan Brundage, the director of the main gallery at 420 West Broadway. "It's not really newsworthy. You can simply say at the moment that the director is leaving and our situation is in transition. Our showing of prints won't cease; it just may be under a different capacity." The print gallery, now at 578 Broadway, was founded by Castelli's late wife, Toiny, in 1969.

……

NEWS AND NOTES FROM ALL OVER

THE VIM OF *M*: John Fairchild and Michael Coady are trying to convince their own staff that *M* magazine has a future. In a recent memo to employees, the two Fairchild Publications executives wrote, "You may have been hearing on the outside that *M*'s days are numbered: We just want to set the record straight. *M* has made great progress. . . . We're here to stay. Thank you." The magazine, which last year was renamed *M inc.* after it merged with *Manhattan, inc.*, this month reverted to its original title, *M*.

GEFFEN BIO MAY GET KIBOSH: David Geffen can breathe a little easier. The record mogul was to be the subject of an unauthorized biography, which upset him so much that he had his lawyer write to potential sources, asking them not to cooperate. The lawyer also sent a letter to author John Mendelssohn, threatening legal action if he invaded Geffen's "right of privacy." Now, says a source, the book has been shelved. Steven Schragis, the head of Birch Lane Press, which has put out such biographies as *Call Her Miss Ross*, *Michael Jackson: The Magic and the Madness*, and *The Last Days of John Lennon*, says the decision has nothing to do with pressure from Geffen. Mendelssohn insists he may yet rescue the book: "They weren't thrilled with the first draft. I'm revising it. We're still in communication." Schragis says, "Quite simply, what was handed in is unusable."

……

RADAR PRO TICKETED FOR GOING NOWHERE

The author of a new book called *A Speeder's Guide to Avoiding Tickets* recently got ticketed for standing still by a San Francisco highway. "He was being photographed for *People* magazine," says a source. "To get a better shot, the photographer suggested they climb a fence and get closer to the traffic." A patrolman then charged them for violating the no-pedestrian law.

"It was a broken-down piece of fence we stepped over and we never crossed the guardrail," says author James Eagan, himself a retired police sergeant. "It must have been something I wrote. I was not aware that we were breaking any law." A spokeswoman for *People* says the article will not run.

Photographs: top, Annie Leibovitz/Paramount Pictures; bottom, Abe Frajndlich/Sygma.

THE SILVER IS STERLING AND SO IS THE CRAFTSMANSHIP.

® MONTBLANC ® Solitaire ®
MONT BLANC
THE ART OF WRITING
SOLITAIRE

TOURNEAU®
NEW YORK • BAL HARBOUR • GENEVA

NEW YORK ☐ 500 MADISON AVE. AT 52ND ST. ☐ 635 MADISON AVE. AT 59TH ST. ☐ 200 W 34TH ST. AT 7TH AVE. **FLORIDA** ☐ BAL HARBOUR SHOPS, 9700 COLLINS AVE.
MAJOR CREDIT CARDS WELCOME (212) 758-6234. OUTSIDE NY 1-800-348-3332. **CORPORATE SALES/EXECUTIVE GIFTS**, EII (212) 888-2955 OR 1-800-332-9511.

Cityside/Michael Daly

THE DEVIL AND CLARENCE THOMAS

CAPTURING THE D-TRAIN DESPERADO

EIGHT LINEUPS: *Gregory Pierre.*

THE RADIO WAS PLAYING OUT IN THE SQUAD room, and the members of the Senate Judiciary Committee could be heard questioning Anita Hill about Supreme Court nominee Clarence Thomas. The fourteen senators were all white and male, and they seemed not at all comfortable speaking of *blacks* and no more at ease talking about *penises*. They probably would rather have proposed pay raises than talk about *black penises*.

Indeed, Senator Joseph Biden was sounding completely original when the door to the precinct interrogation room thumped shut. The voices of the hearing became just a murmur, and transit detective James Nuciforo turned to twenty-year-old Gregory Pierre.

"You have the right to remain silent," Nuciforo said.

"I know that," Gregory Pierre said.

The questioning in this room began with the Miranda warnings set forth by the very judicial body to which Clarence Thomas had been nominated. Gregory Pierre had himself appeared in the press, though his fame had come as a subway robber dubbed the DEVIL OF THE D TRAIN by New York *Newsday*. He was a person who had not managed to rise above the circumstances of his birth, who had been defeated by the streets. He now sat here as both a cause and a result of the fear that comes to many whites on seeing a young black face, as a problem for which there was no immediate solution but steel bars. He was also one black man whose penis size would never be the most discussed dimension of his anatomy. His ears were among the very largest the detectives had seen on anyone, and the movie character he caused them to mention was not Long Dong Silver but Dumbo.

"My mother told me it was a sign of being very intelligent," Gregory said.

"She would have to tell you something," Nuciforo said.

Nuciforo spoke with some understanding. He was by general consensus quite handsome, but he possessed one feature large enough for somebody to say this was a case of Big Ears being caught by Big Nose. Everybody laughed, and then Gregory proceeded to recount how he had managed to become a notorious desperado while armed with a BB gun.

Gregory Pierre had been released from prison last January 10 after serving seven months for attempted murder. His mother had died the year before from heart disease, and he came out to find that the family had been evicted from their home in Flatbush. He moved in with a sister in East New York and got a job at the Janice department store on Brooklyn's Fulton Street. He later insisted that he set three quarters of his salary aside for the five mothers of his six children.

"It just, you know, you [have] sex, it happen," Gregory says. "I'll stop when I get to sixteen or seventeen children. Just one little crew."

By June, Gregory had been laid off. That same week, his sister asked him to leave her apartment. He was either unable or not inclined to seek shelter with the mothers of his children, and he moved in with a seventeen-year-old friend named Prince Pilgrim. Prince lived with his sixteen-year-old brother Thurston and ailing mother, Sylvestri, above the Beulah Tabernacle Church on Flatbush Avenue.

As Gregory tells it, he and the Pilgrim brothers went up and down Flatbush Avenue in search of employment. They did not want Sylvestri to know they had been unsuccessful, so they began setting out each morning as if on the way to work. They returned in the early evening.

"We stay in the house for an hour or two to make it look good, and then we go out," Gregory says.

In the evening, Gregory sometimes slipped off with a sixteen-year-old girl who had been sleeping with one of his friends. Gregory says, "If you and me close, I wouldn't mind you f--- my girl. It just mean she ain't good for me."

Other nights, Gregory joined the Pilgrim brothers in watching the local teenagers play a nightly round of a game they called German roulette. Two players positioned themselves at opposite corners of a roof and then raced toward a gun that had been placed at the center. The first one to grab the weapon fired, attempting to come as close as possible to the other player without actually hitting him. They occasionally erred, and one seventeen-year-old player was carried down to the sidewalk and left to die.

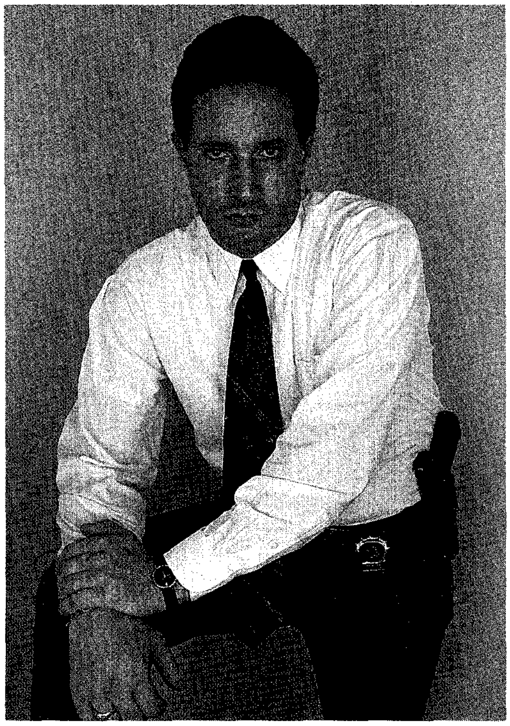
The next morning, Gregory and the Pilgrim brothers headed out for their phantom jobs. Gregory had Sylvestri convinced that he was working at a furniture store, and everything seemed to go fine for two weeks. She then asked when he was getting paid.

"I kept telling her for about a month, 'Well, the boss said he ain't got the money now,' " Gregory says.

Soon, Gregory and his friends found themselves without money even for food. Prince now went off with a young man known as Flea and returned having snatched a purse containing more than $1,000. Prince is said to have given his mother some of the loot to keep up the fiction of having a job. He is also said to have purchased a Star 9-mm. automatic pistol, and Gregory agreed to join in making more phantom paychecks become real.

"It was like 'This guy knows how to make money, and I need money,' " Gregory says.

Gregory did not have adequate funds to



SEAT MATE: *Detective Nuciforo.*

Photograph bottom, by James Hamilton.

get a real gun himself, so he went to a store on Flatbush Avenue and bought an air pistol that resembled a German Luger. The victims of at least five robberies on the D train later attested that the gun was altogether convincing. Gregory and the Pilgrim brothers might still be pulling stickups had a witness not recognized him from the neighborhood. The witness contacted police, who took due note of Gregory's most prominent feature.

"You won't see him out on a windy day," city detective Timothy O'Brien said.

The next morning, Nuciforo and several other detectives arrived at the building on Flatbush Avenue. One peek out the front window was all Gregory needed to send him out the back, and he spent the next few days hiding out with two young ladies who lived nearby. The detectives set up stakeouts and distributed mug shots to cops who worked the D line. The picture ended up in New York *Newsday,* and that was enough to get him on a bus headed south.

Back in New York, the manhunt continued, and wanted posters went up in Gregory's neighborhood offering a $1,000 reward. Victims picked out mug shots of the two Pilgrims, and both made written statements. Thurston further confessed to having used the Star 9 mm. to murder a twenty-year-old man. The man had asked to use a pay phone while Thurston's girlfriend had been waiting for a call.

On October 11, an informant gave the detectives a phone number they traced to a small town that happened to be 150 miles from where Clarence Thomas was born. Police in Adel, Georgia, found Gregory hiding out with the mother of one of his children. Nuciforo flew south with Detective Lee Winters and Parole Officer Nelson Nieves.

The following morning, Gregory rode handcuffed and shackled in the back of a rental car. He and the detectives passed miles of cotton fields that had been worked by slaves in a time that is not so distant by all measures. He then boarded an airplane for his first flight, and he took his eyes away from the window only to eat a sandwich and drink a Coke.

Ten minutes from New York, the plane hit a storm, and Gregory saw a bolt of lightning strike the wing tip. The flash lit up the cabin, and the plane seemed to drop straight down a good 500 feet. Nuciforo remembers, "I said, 'Gregory, any last things you want to say? You want to clear your conscience?' He said, 'Just let me have $100,' and I said, 'Why?' He said, 'I don't want to die without any money in my pocket.' "

In the next moment, the plane stabilized and dipped below the clouds to give Gregory a glimpse of Rikers Island. A crowd of news camera crews and photographers was waiting at La Guardia airport to record the return of the Devil who lived above a church. He spent the evening at Central Robbery being questioned while the Thomas hearing murmured over the radio.

"I didn't even know I was the Devil," Gregory said.

Gregory made a written statement admitting to five of the robberies, and he apparently failed to confess to more only because he had committed so many crimes that the details tended to blur. One of the wanted posters was taped to the wall, and Detective Joe Quirke asked if Gregory would have considered turning himself in for the $1,000 reward.

"To tell you the truth, I would have," Gregory said. "Put it in the bank."

Gregory then theorized that the informant who had turned him in was one of his girlfriends.

"The reason they give me up is so I'll come up here and marry them," Gregory said.

Gregory spent the night at Central Robbery and had two Burger King Croissan'wiches for breakfast. He called the pay phone where he used to hang out on the off chance somebody he knew would answer. He got only a Hispanic woman who spoke no English, and he then dialed a series of girlfriends. These included the sixteen-year-old he had lured from a friend.

"She's supposed to be pregnant for me, but I'm not too sure," Gregory said.

In the early afternoon, Gregory appeared in eight lineups. Six of the witnesses identified him. Nuciforo then spoke with Gregory.

"That wasn't so bad, was it?" Nuciforo asked.

"I hope not," Gregory said.

Somebody suggested that a person with Gregory's ears should have stuck to girls.

"Even that gets boring," Gregory said.

Nuciforo went down to Central Booking with the arrest forms. Detective Quirke and Parole Officer Nieves drove Gregory to the criminal-court building on Schermerhorn Street in Brooklyn. The Senate hearings had resumed, but the jailhouse radio was tuned to a music station. Gregory smoked a cigarette and sang along with "Do That to Me One More Time" while a corrections officer did the paperwork. Nobody seemed overly excited, and Nieves complained that the Devil's return had not received due coverage in the press.

"It was those hearings," Nieves said. "It would have been all over the newspapers and the television."

Gregory gave the last of his cigarette to a female prisoner who had facial lesions that seemed to be Karposi's sarcoma. He then passed back into the cells and a criminal-justice system whose highest court would include Justice Clarence Thomas. He left a final request should he fall victim to AIDS or anything else.

"Just remember, $100 in my pocket when I go," Gregory said. ■

COLOR PHOTOGRAPHIC PORTRAITS THAT CAPTURE THE SPIRIT OF YOUR CHILD BY
Joshua Hendon / Jonathan Bourne
130 East 63rd St. NYC 10021 212-223-8396
and Long Island 516-484-0768

Sittings also available in:
Westchester — Nov. 1, 2, 3
Morristown — Nov. 15, 16, 17

Looking for a special gift?
Gift Certificates are always available.

SUMPTUOUS MORSELS AT THE ST. MORITZ

Café de la Paix
- Superb Continental Cuisine
- Pre-Theatre Prix Fixe Menu $17.95-$24.50
- Sunday Champagne Buffet Brunch $24.75
- Parisian Sidewalk Café

Rumpelmayer's
- World-famous soda fountain
- French and Viennese Pastries
- Incomparable Breakfast, Complete Lunch and Dinner Daily
- Prix Fixe Dinner from $17.95-$19.75

St. Moritz on the Park
50 Central Park South
New York, NY 10019
(212) 755-5800

On Madison Avenue/Bernice Kanner

TUNE IN TOMORROW

TRACKING SERIAL ADS

NOW THAT THE HONDA SUMMER "DEALathon" is over and Danny has emerged from the bathroom, what's next for this short, baldish man who dreams about being a *real* salesman? Will he suffer a gallbladder attack? Appear on *Oprah*? Lose his wife, Claudia, to a taller, more handsome man? Be lured away by Mercedes-Benz . . . or Marla Maples? Star in his own sitcom?

Some of these things may lie ahead for Danny—a Hollywood production company is toying with the sitcom prospect—but for now, the saga continues, with our hapless hero from Hoboken facing yet another dealathon.

Danny is the star of one of advertising's current ploys, the serial. "They're becoming increasingly common now, because they're involving and empathetic," says Allen Kay, chairman of Korey, Kay & Partners, the agency that created Danny. "Serials are stages for characters to develop their personalities; people can relate more to a person than to a spokesperson. Serials involve different spots, each telling a story that builds on the previous one and in which the central character builds a life of his own. By contrast, [Charmin's] Mr. Whipple solves the same problem in the same place time and again. There is no dimension to the character. And we don't know what Madge [the Palmolive manicurist] does on Saturday night, because for her, nights don't exist. They're not people; they're pitchmen."

DANNY BOY: *Honda's frustrated salesman.*

A serial isn't just a continuing story that's chopped and stitched together, says Lynn Rotando, CEO of Rotando Lerch & Iafeliece, the Stamford agency that created a serial for Tetley Tea. This one stars the pudgy, opinionated Pearle (a waitress with a beehive hairdo and a southern twang) and an off-camera friend. "In a serial, you establish a personality that grows, and the advertiser remains true to it," explains Rotando. "Serials work—not just because they often imitate the programming they're sandwiched between but because viewers bring prior knowledge to their watching and are immediately involved."

PEARLES OF WISDOM: *A Tetley Tea spot.*

By contrast, says Rotando, "Madge was one-dimensional. With Pearle, we see different facets of her personality. She's a normal human being, if a bit larger than life—a female Ralph Kramden with a sardonic wit." ("Oh, good! We can all rest easy. Tetley has now invented the round tea bag," Pearle says in one spot.)

In some serials, the characters pretend the camera doesn't exist. In others, they play to it. In 1985, Hal Riney's 45 installments starring hayseeds Frank Bartles and Ed Jaymes made Bartles & Jaymes wine coolers hot, with a personality and brand franchise that set them apart from parent Gallo. In one wry spot, the folksy Frank urges viewers to drink up because Ed "took that second on his house and soon he's got a big balloon payment coming up."

Some ads flaunt their "serialness." In 1986, Miller Lite ran four sequential mystery commercials, dropping clues for viewers to solve the "Case of the Missing Case." The following year, General Motors sliced a twelve-minute "Odyssey Science Not Fiction" movie into commercials that ran consecutively during shows GM alone had sponsored—a formula the company thought would build recognition. In both the Miller and GM serials, all but the final installment ended with a "to be continued" slug.

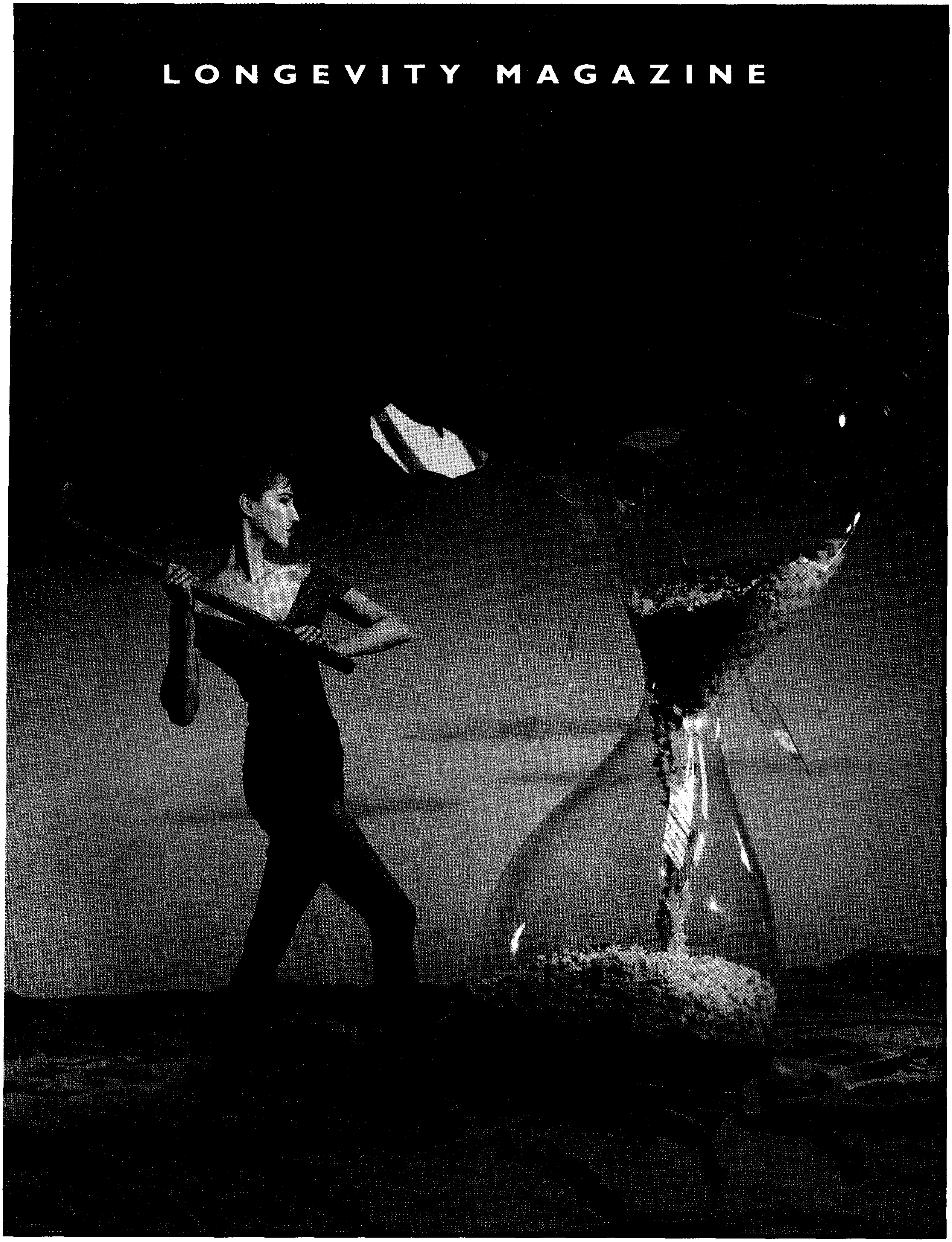
Other serials masquerade as programming. In 1988, Ragú blurred the line between advertising and actual TV shows with a "sitcom serial" (complete with laugh track and audience applause) about the DeLucas: Frank; his wife, Carol; his mother; his eye-rolling teenage son; and his precocious daughter. The networks worried that viewers would confuse it with actual programming and asked that Ragú add an identifying logo to the beginning of each spot. A few years ago, Pacific Bell ran a serial campaign in the West that told the story of Garland and Lawrence, two friends who grew up together, served in combat together, and loved the same woman. A second serial, about two siblings' attempts to keep their family together, reportedly had viewers glued to the set—and visiting the bathroom during the *real* program.

The Taster's Choice romance started to percolate last November, when an attractive woman rang the doorbell of her neighbor—a handsome single man—to borrow coffee. The brief encounter left them . . . interested. In round two, she came to return the coffee, just as he was conducting his own intimate dinner party. In the third spot—which began running last month, following a week of ads urging viewers to tune in—he arrives so late to his sister's dinner party that everyone's already started on coffee. Our heroine is one of the guests, and sparks fly as they recognize each other. He promises he won't be late tomorrow because he's having her to dinner. "What makes you think I'll accept?" she murmurs.

The ads, starring Sharon Maughan and Anthony Head, began as a series for Nescafé Gold Blend, another Nestlé brand,

COFFEE MATES: *Flirting for Taster's Choice.*

Photographs by Donal Holway (3).


LONGEVITY MAGAZINE

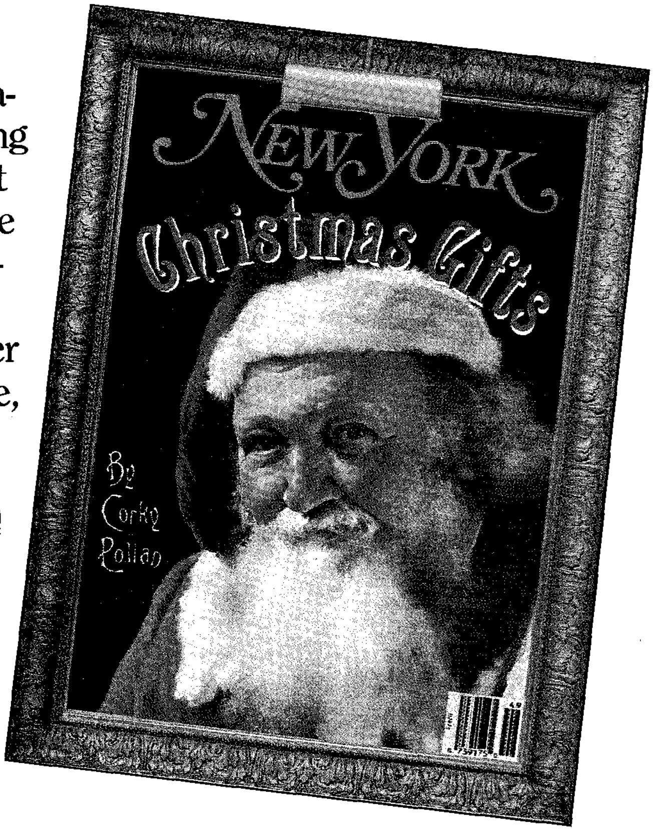
A PRACTICAL GUIDE TO THE ART AND SCIENCE OF STAYING YOUNG

General Media Incorporated © 1991

This year, avoid a long-standing holiday problem:

Call 1-800-221-7700.

This year, don't spend the holidays standing in line. Call NEW YORK Magazine and get one of the most entertaining gifts of the season—sitting down! In just a few relaxing minutes, you can send the delights of NEW YORK to all your favorite friends and relatives...with plenty of time left over for holiday fun. To order NEW YORK at our special holiday price, call 1-800-221-7700 or mail the reply card attached.



NEW YORK
MAGAZINE

Just $24.50 for 50 issues

(Regular subscription price $39.98)

This toll-free number is for orders only. For inquiries please call 1-800-678-0900.

that has been running for the past four years in England. In those spots, the coffee mates evenutally kissed, but in the most recent—No. 8—she tells him the relationship isn't working. The American version will follow a different story line altogether.

Cathy Ives, product manager at Nestlé Beverage Company, says that the campaign has certainly broken through the commercial clutter. "People tell us that this episodic story leaves them on the edge of their seats, wondering about the tension and nuances of this Hepburn-Tracy–type relationship. We've touched a nerve that people identify with as they experience the magical, mystical moments of courtship, of possibility."

A fourth installment will run early next year, and there are plans for additional episodes in the spring and summer. "As long as we keep the unexpected, some surprises, we think our viewers will be pleased," says Ives, who notes that sales of Taster's Choice have grown by at least 6 percent since the campaign began.

Some serials are intended as one-shots but turn into extended runs. Brother Dominic first appeared on behalf of Xerox in 1975. When two subsequent spots didn't feature the miraculous monk, viewers were clamoring for him, says Kay, who created Dominic while at Needham, Harper & Steers. Danny first appeared in 1986, in what was supposed to be one of five spots, but he so captured the public's fancy that Honda built a serial around him.

Like Brother Dominic, Danny never actually pitches his product but "warms it up, humanizes it," says Kay. "Danny and Claudia are the Ricky and Lucy of the nineties." Honda's market share in the New York area has risen 68 percent—to 10.4 from 6.2—since the campaign began.

DuPont Stainmaster's sophisticated-couple spots also started as a single commercial, says Ted Sann, executive creative director of BBDO. "While Taster's Choice stays in *thirtysomething* reality, Stainmaster serves up sexual tension à la Marx Brothers." After a steamy opening in episode one, a man wearing a tuxedo topples the table; in episode two, his dinner partner initiates a food fight to the swelling strains of *Madame Butterfly*. "The next time people see that couple, they'll look for the same joke. Somehow, we'll have to surprise them," says Sann.

Though Danny doesn't seem to have worn out his welcome, his creators know that all good campaigns eventually run their course. Korey, Kay has alternated Danny's spots with other ads and is developing subordinate characters that can eventually spin off into their own commercials. But the agency is also envisioning possible scenarios for when the inevitable arises: One has Danny deciding that he needs a real challenge—he toys with selling ice in Alaska or heaters in Zaire, where it's 117 in the shade. ■

Chef Houlihan's
Such a Tease

What else would you call him? Each day he teases you with a complimentary taste of three exciting dishes. Then it's all up to you to choose but one. Or perhaps you can resist the temptation completely. In that case, you can choose something entirely different from our intriguing menu. Say,
Grilled Rack of Lamb with goat cheese, tequila sauce and chestnut spaetzle?
Complimentary samplings served at dinner.

AMBASSADOR GRILL

For reservations call
(212) 702-5014
1 UN PLAZA 44th & 1st, NY, NY 10017

The Museum of Modern Art

FAMILY
PROGRAMS

For children ages 5 to 10
and their adult friends
Saturdays, through December 1991

Family Gallery Hours
October 5–December 14
10:00–11:00 a.m.
Drop in for a guided walk through the richly varied world of modern art.

Family Gallery Series
October 19, 26, November 2
November 9, 16, 23
10:00–11:00 a.m.
Gallery workshops encourage family discussion about art.

Family Films
October 19, 26, November 2, 9
12:30–1:30 p.m.
Non-commercial classic film shorts include animation, documentary and fantasy.

For more information
call 212•708•9795

The Museum of Modern Art
11 West 53 Street, New York

PIACERE
Ladies Designer Clothing
from Italy

Final Clearance

ALL NEW
Fall-Winter
Merchandise

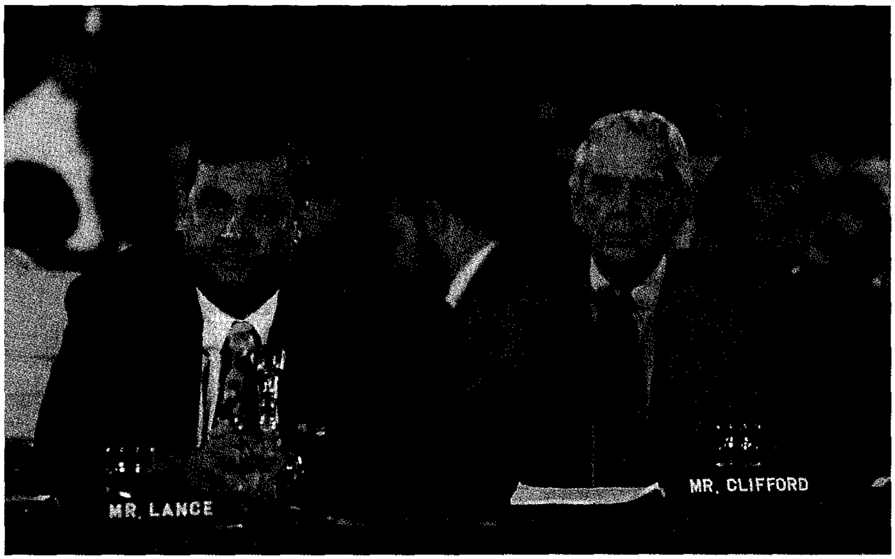
30%-60%
OFF

Basile • Crisca
Dino Valiano
Accento

1042 Lexington Avenue
Between 74th & 75th Streets
Store Hours 11:00 AM - 7:00 PM
288-4981

The Bottom Line/Christopher Byron

SPOOKY STUFF



RECKONING: *Will Lance and Clifford shed some light?*

THE SENATE LOOKS AT BCCI

NOW THAT CLARENCE AND ANITA ARE OUT OF the way, the Senate this week will once again turn to a scandal with staying power, as Senator John Kerry's subcommittee on narcotics, terrorism, and international operations holds four days of hearings on BCCI.

The committee is expected to call as witnesses former president Jimmy Carter's onetime budget chief Bert Lance, as well as former Defense secretary Clark Clifford and his current law partner, Robert Altman.

All three men know plenty about BCCI's goings-on, and the hope is that their testimony will shed some light on the rogue bank's activities inside the U.S. One area in need of illumination is BCCI's fishy-looking involvement, beginning in the seventies, in the affairs of a number of small- to medium-size U.S. banks, including First American Bankshares in Washington, D.C., the National Bank of Georgia, and Bank of the Commonwealth in Detroit.

Yet as readers of this column know, the real BCCI story does not involve the bank per se so much as its shadowy Middle Eastern shareholders—at least some of whom are linked to a variety of U.S. and Muslim-world intelligence activities.

One such person is Kamal Adham, former head of Saudi Arabian secret intelligence in the seventies ("The Bottom Line: Adham the Untouchable," October 7). At one time or another, Adham has been a major shareholder in BCCI as well as at least two BCCI–linked companies that are now under federal investigation: CCAH (the Netherlands Antilles shell company that took over Washington, D.C.'s, First American Bankshares) and Capcom Financial Services, Ltd., the London-based outfit that has been indicted for drug-money laundering in Tampa.

Apparently sensing prosecutors closing in on him, Adham has now hired a criminal-defense lawyer, Edward McDonald, once an assistant federal prosecutor on the Brooklyn organized-crime strike force, and is said, according to those who know him, to be angry that former friends and colleagues in the CIA are not speaking out publicly for him.

Though a prosecutor involved in the Tampa probe of BCCI denies it, a top law-enforcement source in New York tells me he now has evidence that Justice Department officials in Washington have begun telling subordinates to steer clear of Adham and other shareholders and center their probes on the bank's Pakistani managers. The alleged reason: that Adham may retaliate by going public about CIA involvement, through BCCI, in hanky-panky like the Iran/*contra* scandal.

In fact, BCCI's links to the world of spooks and spies go back nearly to the bank's founding, in 1972. One such link—albeit an indirect one—involves South Africa's infamous Bureau for State Security (BOSS). In the early seventies, BOSS used a mysterious "special operations" subsidiary of Union Bank of Switzerland Thesaurus Continentale in a failed secret effort to acquire the Washington *Star* newspaper as part of a global propaganda campaign. BCCI shareholder records show that by 1978, this same UBS "special ops" subsidiary had become an 11.43 percent shareholder in BCCI itself.

During the eighties, Panamanian strongman Manuel Noriega used BCCI accounts in London to hide a portion of more than $20 million taken from the Banco Nacionale de Panama. In 1988, Noriega moved the funds to an account in the name of Finley International at Middle East Bank of London. The account was managed by BCCI–linked Capcom Financial.

After details of the shuffle were reported in this column ("The Bottom Line: A Noriega Laundry?," August 26), a Capcom spokesman issued a press release claiming Finley had nothing to do with Noriega. Yet a letter has surfaced from Frank Rubino, the lawyer representing Noriega in his drug trial in Miami, that shows otherwise.

The letter, dated July 17, 1991, directs Middle East Bank of London to transfer some $4.3 million from a Noriega account at Finley to a Rubino trust account in Miami—apparently to help Noriega pay for his trial defense.

Besides looking into such murky matters as these, the Kerry committee can also perform a public service by insisting on some straight answers from Price Waterhouse, the accounting firm that has been BCCI's worldwide auditor since 1987.

From the moment the scandal erupted this summer, Price Waterhouse has maintained that the decade-long looting of BCCI had been so well concealed by a clique of its top managers that Price Waterhouse was kept almost totally in the dark. P.W. says that when it finally did uncover massive wrongdoing this spring, the firm went straight to the Bank of England and blew the whistle, leading to BCCI's shutdown over the Fourth of July weekend.

But this story just doesn't hold water. The evidence is overwhelming that Price Waterhouse U.K., which handled most of the auditing, had known that things were amiss inside BCCI since at least the spring of 1990—and may actually have been in cahoots with the Bank of England to sweep everything under the rug.

Last week, yet more troubling evidence cropped up: an internal BCCI telex message suggesting that Price Waterhouse may have been a borrower from BCCI itself—the very bank it was auditing. Wash-

Photograph by Ken Hawkins/Sygma.

ington investigators are looking into the matter, and last week one told me, "Most accounting firms would not be borrowing from banks they are auditing."

The telex message suggests that in September 1986—at just the time when Price Waterhouse, which was already auditing BCCI's Cayman Islands accounts, was negotiating to become BCCI's worldwide auditor—the firm was negotiating for a five-year term loan from BCCI.

A spokeswoman for Price Waterhouse U.S., based in New York, says the firm has no idea what such loan talk is all about. "The United States firm of Price Waterhouse did not at any time borrow any funds from BCCI, and does not as a matter of policy borrow any funds from any audit clients," said the spokeswoman.

A representative of Price Waterhouse U.K., which handled most of the BCCI auditing work, similarly denied having ever negotiated or taken a loan from BCCI. On the other hand, these denials apply to only 2 of 26 different Price Waterhouse "national practice" firms—all affiliated but legally separate from one another—that do business in 90 countries around the world.

A Bermuda-based umbrella organization—Price Waterhouse World Firm—sets "practice standards" that apply to all 26. But the standards do not include a global ban against the taking of loans from client banks—leaving it up to the discretion of the various partnerships, any one of which could have been the one involved.

Too bad, for an enormous conflict of interest inevitably arises in any such arrangement. After all, the accounting firm that took out the loan would in effect wind up auditing its own account.

In the early eighties, exactly that situation arose when partners in the accounting firm of Arthur Young & Company took real-estate loans from a client, RepublicBank of Texas, which ultimately failed. In June 1991, the Securities & Exchange Commission filed suit against Arthur Young's successor organization, Ernst & Young, charging that the loans created a conflict of interest, apparently because they may have led the firm to audit the bank more favorably than it should have.

Last month, the American Institute of Certified Public Accountants, the profession's self-regulatory trade group, tightened up its own regulations in the area. Beginning January 1, no auditor will be permitted to accept a loan from a client for any reason other than to buy or lease a car; outstanding credit-card balances of less than $5,000—which amount to a form of a loan—will also be exempted.

The reason for the change? As explained by a spokesman for the trade group: to prevent "casting doubt on the independence of auditors." Unfortunately for Price Waterhouse, that horse may long ago have escaped from the barn. ■

©1991 Lancaster Group USA

WHO

IS

JOOP!

bloomingdale's

HARVEY
ELECTRONICS

AUDIO•VIDEO
WAREHOUSE SALE
2 DAYS ONLY!

You'll Find 20,000 Sq. Ft. Of Unbelievable Audio/Video Savings!

Thousands of CD players, receivers, speakers, tape decks, tuners, TVs, VCR's, camcorders and more!

From names like... Sony, Infinity, B&O, Denon, Polk Mitsubishi, Nakamichi & Yamaha to name a few.

Sat. Oct. 26th 10 AM – 6 PM Sun. Oct. 27th 10 AM – 4 PM

600 Secaucus Rd • Secaucus, NJ
Call (201) 865-3418 For Directions

BAM
NEXT WAVE
NEXT WAVE

Radical movements. New thoughts. Voices from many cultures. Slightly out of step. Often in discord. But now as one. It is the Next Wave. The Brooklyn Academy of Music festival of dance, music, theatre and dance theatre. Its beat will challenge your mind with what is fresh and different and surprising in the performing arts from all over the world. The Next Wave Festival at the Brooklyn Academy of Music, Sept. 28-Dec. 7. A celebration of thinking that goes against the current. For ticket and subscription information, call 718-636-4100.

EXT WAVE NEXT WAVE NEXT WAVE

PHILIP MORRIS COMPANIES INC.
Kraft General Foods
Miller Brewing Company
Philip Morris International Inc.
Philip Morris U.S.A.

Supporting the spirit of innovation.

© Philip Morris Management Corp. 1991

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

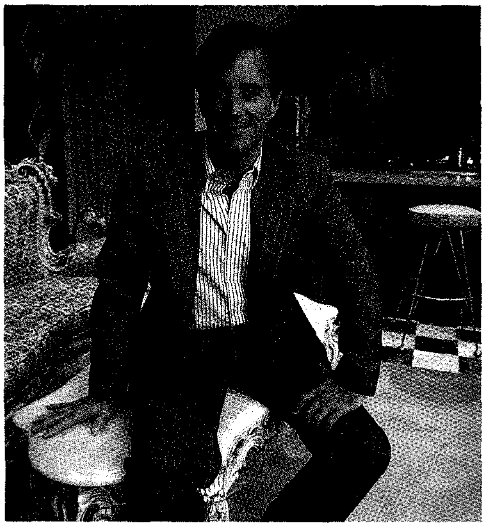
Out of the Frying Pan, Onto the Stage

ONE DAY BEFORE THE opening of his play *Our Lady of the Tortilla* at the INTAR Theatre on West 42nd Street, Luis Santeiro claims he isn't nervous. He has been *"curado de espanto"* (cured of his fear) by the eleven previous (and successful) productions of the play across the country, from Texas to Alaska.

"I say now that I will be okay," Santeiro adds over a cup of decaffeinated coffee while waiting for the final rehearsal to start. "But tomorrow I am positive that I will not be completely happy, not until I hear people laughing."

Santeiro, 43, emigrated from his native Cuba to Florida when he was twelve. After getting a master's in communications from Syracuse University, Santeiro planned on becoming a cinematographer or director. He fell into writing through a job with a children's TV show in Texas. Then, when he heard a tale about someone seeing a religious image in a Mexican tortilla, Santeiro had his own literary vision.

Tortilla tells the story of a Hispanic college student who brings his Anglo girlfriend home to meet his family. His attempts to disguise their Latin ways are finally thwarted by his visionary spinster aunt Dolores. She spots the Virgin Mary in a tortilla and becomes an instant, if reluctant, celebrity. Her nephew, meanwhile, tries to ignore the uproar and distract his girlfriend from the wacky proceedings.



Luis Santeiro on the Tortilla *set.*

Tortilla is Santeiro's first play. In the seventies, he lived in Miami and was the head writer for *Que Pasa, U.S.A.?*, the bilingual sitcom produced by public television.

From there Santeiro found his way to New York and *Sesame Street,* where he continues to write Emmy-winning lines for the Cookie Monster and Ernie, among others. He still considers them his "best and oldest friends" in the city.

Still, Santeiro itched to write a play exploring his experiences as an immigrant. *Tortilla* dramatizes a Hispanic generation gap that Santeiro believes is really about a clash of cultures. "The teenagers have been sucked into American culture overnight, while their parents are concerned with preserving roots," he says.

This may sound more like the basis for a sociological essay, but Santeiro transforms it into exhilarating comedy. "If you talk with me, I can't seem funny," the playwright confesses. "But as soon as I pick up a pen, my irreverence comes out." He searches his pockets for a pen but finds none. He shrugs and gulps his coffee.

NORBERTO BOGARD

OVERHEARD

A WOMAN CALLED WESTERN Union to place an order for a telegram on the afternoon of the final vote to confirm or reject Clarence Thomas. The operator's first words: "Which senator?"

PRICES

HERE'S WHAT IT COSTS TO PAY tribute to Theodor Seuss Geisel:

☐ One fish (gold), 50¢; two fish (gold), $1, from Crystal Aquarium, 1659 Third Avenue.

☐ Dozen medium eggs, 99¢; ham, $1.69 per pound; and Durkee food coloring to make the eggs green, $2.59; from Sloan's, 748 Second Avenue.

☐ *Six by Seuss: A Treasury of Dr. Seuss Classics,* a hardcover book from Shakespeare & Co., 716 Broadway, $25.

☐ Autographed bookmark with small drawing of the Cat in the Hat, from Gary E. Combs, Inc., 212-242-7209, $35.

☐ Dr. Seuss seven-video set, including *The Lorax, The Hoober-Bloob Highway,* and *Pontoffel Pock,* from the F.A.O. Schwarz catalogue, 1-800-426-TOYS, $75.

☐ *The Butter Battle Book,* limited boxed edition (187th out of 500 printed), signed by the author, from Books of Wonder, 132 Seventh Avenue, $450.

☐ Original storyboard drawn by Dr. Seuss for the TV special *The Grinch Who Stole Christmas,* from the Alexander Gallery, 980 Madison Avenue, $80,000.

Photograph by Robin Holland. Illustrations: top, J.D. King; bottom, © 1988 by Theodor S. Geisel and Audrey S. Geisel from *Green Eggs and Ham*

CIVICS

WORKING THE MEAN STREETS

RAY HARRIS'S DAY IS OFF TO A ROUGH START. A SLIGHT, religious man wearing tinted eyeglasses and a blue parka with HRA emblazoned across the back, Harris is gingerly picking his way through a city-owned lot in Alphabet City at 9:30 A.M. on October 10. He steps around human feces, smoldering fires, and Thunderbird bottles. He decides to approach a plywood shanty. "Good morning!" Harris calls hopefully. *"¡Buenos días!"*

A man emerges from the shack, his eyes swollen and so bloodshot they're the color of raw meat. "F--- you!" he shouts, first in English, then in Spanish. "Get out!"

Harris, a caseworker supervisor with the Human Resources Administration, quickly moves on. "They're usually not like that," he says. "I've never seen that guy before. He must be a guest. Let's try over here." Harris turns toward another structure—just as a woman's shoe sails over his head.

I AM NOT A dispassionate observer of this scene. The belligerent shoe-thrower lived, for the past four and a half months, under my kitchen window. When Tompkins Square Park was closed, 75 or so people moved into a vacant lot between Avenues B and C. Some of them had warrants out for their arrest. Others were harmless souls just trying to stay dry. Fights and fires raged around the clock; it looked as if the tide of civilization had gone out, leaving behind wrecked cars and wrecked human beings.

Ray Harris, Nnachi Ama, and David Kayode try to coax people indoors.

Harris was one of 32 HRA workers who spent five days in October trying to coax the street people into shelters and detox programs by offering thermal underwear, Rice Krispies, temporary housing, rides to drug clinics, lots of forms to fill out—and a few empathetic stories.

One of the more dramatic stories belongs to Ray Diaz, the HRA's deputy commissioner of special service for adults. Diaz, 47, spent ten years as a heroin addict in the South Bronx. "One morning when I was about 25, I was walking down the street with a gun in my pocket, looking to hurt somebody," he remembers. "I saw that either I was going to get my life back on track or I was going to kill myself. Fortunately, not long after that, I got arrested." Diaz was given a choice: a drug program or jail. He took the one without bars, eventually got degrees from Columbia and Fordham, then went to work as a drug counselor.

Standing among the shanties on East 8th Street, Diaz knows a police sweep of the lot is imminent, but claims the HRA's massive presence today isn't just public relations. "If the fear of displacement chases people into our arms, that's okay," he says. "It's like my situation."

Nnachi Ama, 32, has been an HRA caseworker for three years. He came from Nigeria to study at the University of Houston in 1980; now he's in night school at City College, working on his second graduate degree. Ama's got a quick laugh and a smile that disguises his stubborn determination. For a salary in the low twenties, Ama gets spat on and cursed at—and occasionally, he turns a life around. He delights in telling how he spent six weeks gaining the trust of a fifteen-year-old runaway, finally reuniting the girl with her parents.

Now Ama strides up to a distended hulk that once was a Toyota. A woman staggers out of the car and spits. Next out of the car is a man zipping his fly. The woman says her name is Redina, "but they call me Erica out here." Ama tries his social-services litany, asking whether she's applied for a Social Security card, whether she's interested in a drug program. Redina weaves dizzily, and her responses grow increasingly disjointed. Sometimes she just stares, as if Ama could never understand the hurt she's been through. Sometimes she looks as if she's going to cry.

"What happened?" Ama asks, noticing a purple bruise under her right eye that she's tried to cover with makeup. "Did you fall down? We can get you medical treatment."

Her glazed eyes focus, and she whispers, "Medical?"

But the connection lasts for only a moment. Redina says she works as a go-go dancer, and takes off her shirt to demonstrate her skills. Ama is momentarily speechless, then tries to get back to the question about benefits, but Redina dances away.

"We'll be out here again," Ama says, vowing not to give up. "Maybe one day she'll have a good day, and we'll get her."

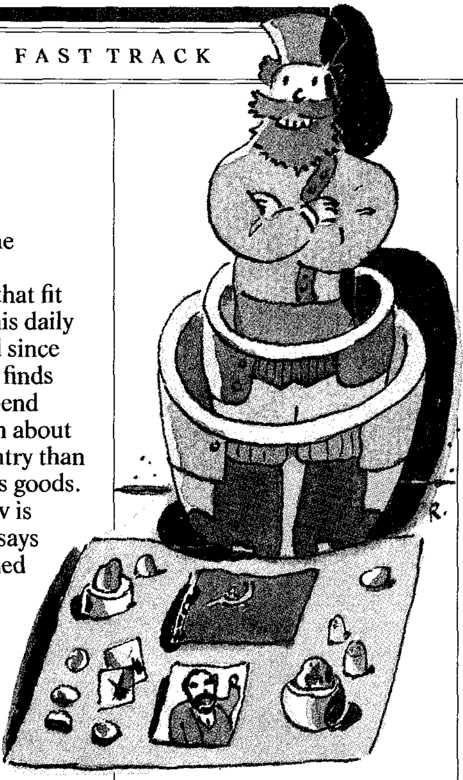
MAYBE. THE HRA SAYS NEARLY 100 PEOPLE ACCEPTED "placement" in shelters and clinics during their week of visits to the Lower East Side encampments; far more refused, saying the shelters were unsafe. Some of those "placed" were back on the streets days later. Five days after Harris had the shoe thrown at him, at 5 A.M. on October 15, word got out that the police were coming to clear the squatters from the lot. Before leaving, the lot's residents started a bonfire. Just after six, it spread to the back of the building where I live; the Fire Department showed up fifteen minutes later and kept the damage to a minimum.

The people who were cleared from this and two similar lots scattered, some to shelters, some to other garbage-strewn patches. On the same day that Harris and Ama were going shanty to shanty, Mayor Dinkins was announcing his plan to build small shelters in all five boroughs. It's the first stab at a coherent housing policy, and it will be sued into paralysis. Meanwhile, the city will continue fighting fires, under somebody else's window, at enormous financial and human expense. C.S.

Photograph by Porter Gifford.

NEW YORK JOURNAL

Apparatchik Chic



"SASHA" CAME TO NEW York six months ago from his native Leningrad with very little English and just as little money. He couldn't get a green card. So Sasha, who won't give his real name, hit the streets.

"I don't have a Social Security number; maybe in one month," he says. "I need money for my life in New York. So I sell Russian stuff."

Sasha and his compatriots who also sell "things Russian" on the streets of New York are carving out the latest niche in the loose hierarchy of immigrant street vendors: Senegalese display *faux*-Cartier watches on cardboard boxes, and Mexicans push shopping carts filled with fresh flowers. Now Russians are cashing in on a renewed American fascination with Soviet culture. Sasha, 34, sells political pins and posters, army watches, and the traditional wooden "Matryoshka" dolls that fit inside one another; his daily business has doubled since the failed putsch. He finds that his customers spend more time asking him about the future of his country than they do examining his goods.

"I think Gorbachev is finished right now," says Sasha, who was trained as a set designer and has requested political asylum. "He did nothing for the Russian people. They are very tired out of life."

Sasha, whose hair is prematurely gray, has the shy, retiring air of a graduate teaching assistant at a midwestern university. Inside the blue nylon knapsack Sasha carries on his shoulder is a Russian-English dictionary. He rents a room in an apartment in Morningside Heights that he shares with Columbia students.

Sasha estimates that there are at least twenty Russian immigrants working the streets, buying and selling merchandise among themselves and often receiving more Russian artifacts from friends back home. He usually sets up his "stand"—a folding table covered with burgundy velvet—on upper Broadway, working four or five days a week for about five hours at a time. ("It is a good area; there are rich people, educated people.") In a good week, Sasha can make about $300; his prices range from $3 for a pin that says PEACE to $65 for his most popular item, a set of five wooden dolls representing Gorbachev, Brezhnev, Khrushchev, Stalin, and Lenin. Sasha, who already uses traditional capitalist terms like *discount* and *bargain,* expects the "political set" to be a hot Christmas seller.

"I think Russian stuff is entertainment for American people," he says. "For you, it's a toy."

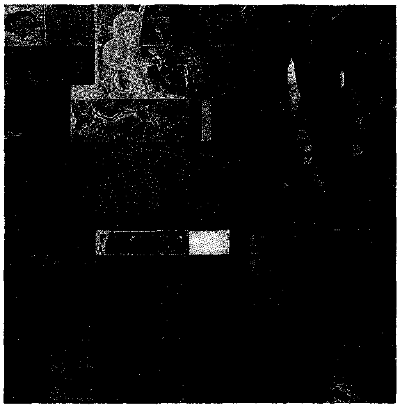
MEREDITH BERKMAN

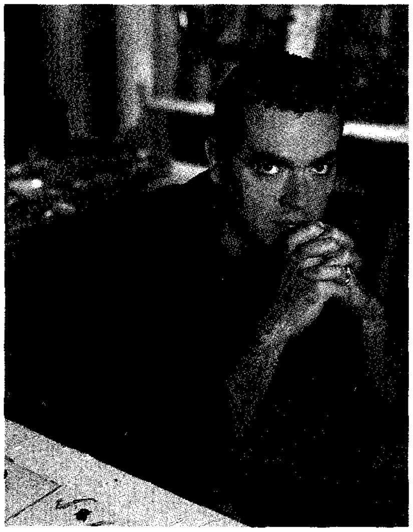
ART BEAT

SMALL WONDERS

UNLIKE MANY contemporary abstract painters, Peter Hristoff prefers to work small—his paintings, executed on canvas stretched over a wood panel, rarely exceed eighteen inches in height or width. "I like the object quality of small paintings," says Hristoff, whose overlays of vertical and horizontal bands of jewellike color bring to mind stained glass, tiles, and enameling.

But on the walls of David Beitzel Gallery (102 Prince Street), Hristoff's diminutive works require as much space between them as large-scale paintings. Viewed from the center of the room, the paintings produce a vibrating optical effect. "It's a desire to create order out of chaos," says Hristoff of his complex creations. "Take this information and compartmentalize it."





Peter Hristoff's eighteen-by-eighteen-inch painting Desire; *the artist in his Union Square studio.*

The portable quality of Hristoff's paintings also suggests icons, which isn't surprising, considering the 33-year-old artist's background. A Bulgarian born in Istanbul, Hristoff moved to New York with his parents when he was five (his father is a painter) but has visited Turkey several times in recent years, renting the top floor of "an old Ottoman house facing the Bosporus." While there, he began incorporating the image of an eye into his paintings, inspired by the Turkish folk art of glass eyes. "The eye is an amulet," says Hristoff, who also thinks of eyes as halos.

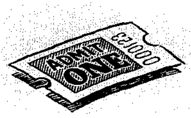
But the painter is just as likely to gather his information from the streets of New York City. He has used leaves and other found objects in his work. "I based the geometry of one painting on an egg carton, using the carton as a template," he recalls.

For the most part, though, Hristoff lets his paintings speak for themselves, and that they do quite eloquently. "I hope the emotional content comes across more than any literal references," Hristoff says, "but people tend to hit on things."

EDITH NEWHALL

Photographs: bottom left, courtesy of the David Beitzel Gallery; bottom right, Wyatt Counts/Outline. Illustration by Marc Rosenthal.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

Annie Leibovitz

Frankie & Johnny: Garry Marshall has done a credible job of opening up Terrence McNally's sentimental play, and Kate Nelligan pretty much steals the show.

TASTINGS

BY ALEXIS BESPALOFF

Check out one of the Grand Tastings during the New York Wine Experience at the *Marriott Marquis* on October 24, 25, or 26 from 8 to 10:30 P.M. ($150 per evening). More than 150 producers will be pouring wines like Biondi–Santi Brunello 1985, Lafite-Rothschild 1982, and Guigal Côte-Rôtie 1988. On Sunday, October 27, there's a black-tie dinner ($175) and auction to benefit Citymeals-on-Wheels. Call 684-4224 for reservations.

CHILDREN

The Big Apple Circus: A one-ring wonder right out of your childhood, this is what the big top was like before it went Vegas. This season's theme is "Greetings From Coney Island." From October 24 through January 5 at Damrosch Park.

TELEVISION

Mambo Mouth: John Leguizamo's one-man show was terrific Off Broadway. In this incarnation, the 27-year-old again proves that he can do just about anyone—from a Cuban talk-show host to transvestite Manny the Fanny. (HBO; October 26; 10 P.M.)

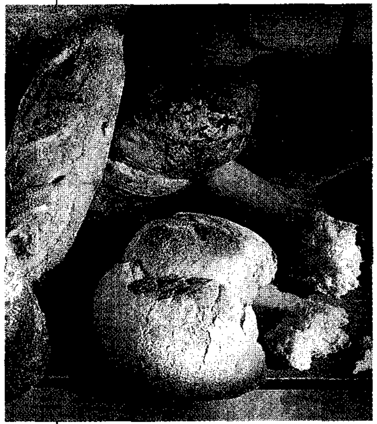
Anthony Neste/HBO

VIDEOS

***The Silence of the Lambs* (Orion; $89.95): Anthony Hopkins is memorable as Hannibal Lecter.**

DANCE

Grupo Tran Chan, a contemporary company from Brazil, arrives at La MaMa with a program called *Prosa Caotica* ("Chaotic Prose"), which highlights the best of the company's work over the past ten years. From October 24 through 26.


Les Jörgensen

ASK GAEL

Mondrian's splendid breads can be ordered in advance for pickup on *Thursdays and Fridays.* Right now, there's country sourdough ($3.25), organic whole wheat with walnuts ($4.50), prosciutto with black pepper ($7.50), *and* semolina with golden raisins and fennel ($4.25). At 7 East 59th Street; 935-3434.

Save the date (October 22): At last . . . Planet Hollywood opens.

THEATER

At Wit's End: Oscar Levant was bitchy, neurotic, hypochondriacal, and addicted to prescription drugs. In this show, subtitled "An Irreverent Evening With Oscar Levant," Stan Freeman goes it alone on the stage of Michael's Pub to create a portrait of the wit and raconteur.

BOOKS

***J. Edgar Hoover: The Man and the Secrets,* Curt Gentry: In his riveting, encyclopedic look at the man who ran the FBI, the author also makes the case that Hoover had his finger in a lot of the rest of the government. (Norton; $29.95.)**

Samplers & Samplermakers: An American Schoolgirl Art, 1700–1850, Mary Jaene Edmonds: A sampling of the intricate "schoolwork" done by young girls in Colonial America. (Rizzoli; $40.)

Samplers & Samplermakers

MUSIC

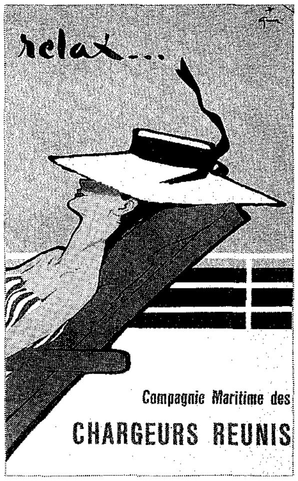
For the past year, the Boston Symphony Orchestra has performed Prokofiev's music for *Alexander Nevsky* while Sergei Eisenstein's film plays in the background. On October 25, the company brings its act to Avery Fisher Hall. Seiji Ozawa conducts.

The Met's new production of *L'Elisir d'Amore,* with Luciano Pavarotti and Kathleen Battle, has its premiere on October 24.

Evgeny Kissin, whose recording of Mozart Piano Concerto No. 12 has just been released by RCA, is at Avery Fisher Hall on October 27. The same afternoon, Boris Berman, who's not as well known, is at the 92nd Street Y.

SHOPPING

The International Vintage Poster Fair: This biannual event is the place to pick up that rare Cunard Liner poster from the thirties or a graphic German ad for a delicatessen. More than twenty dealers and 4,000 pieces are at the St. Moritz Hotel. On October 26 and 27.



Rene Gruav

SCENES

Town Hall may not be *exactly the cabaret room of* your dreams, so use a little imagination. The biggest names in cabaret—from *Jeff Hamar to Julie* Wilson—are at the Mabel Mercer Foundation's second annual cabaret convention. Seats are $10. October 27 through November 2.

Ray Charles: The Blue Note is reported to be the *only* nightclub in the world where Charles still performs. From October 22 through 27.

Robert de Michiell

JOE KLEIN ON THE CLARENCE THO

TABLOID GOVERN

Playing it cute? The president and his nominee.

FOLLIES

ENT

SEVERAL DAYS BEFORE THE VOTE TO CONFIRM Clarence Thomas as an associate justice of the Supreme Court was first scheduled—and just before the charge of sexual harassment was raised to delay it—Senator Daniel Patrick Moynihan quietly decided that he would vote for the nominee. He prepared a speech that cut to the heart of the matter: The most important attribute a Supreme Court justice might have, Moynihan argued, was the ability to make a courageous dissent.

If nothing else—and there was, in truth, little else to recommend Clarence Thomas for such high office—the nominee had demonstrated that ability. Moynihan planned to quote from the judge's extraordinary commencement speech at Savannah State College, in which he dissented—courageously—from the conventional wisdom of the civil-rights movement. The senator would also quote from Thomas's attack on his employers—the Reagan administration—in his 1987 speech to the Heritage Foundation.

Moynihan's speech was never delivered. Indeed, the senator was one of the few who chose to remain silent last week as the Thomas nomination finally reached the Senate floor. He merely entered the chamber at six o'clock, one of the last to arrive, then sat quietly till his name was called, rose wearily, and mumbled, "No."

Anita Hill.

Carter/U. of Oklahoma/Sipa

It seemed the only appropriate response to a disgraceful process—the legislative equivalent of *The People's Court,* or government by Geraldo—a national embarrassment that illuminated once again the cynical, vacuous, and profoundly mediocre spectacle that American politics has become. It brought back memories of Roman Hruska, the Nebraska senator who rose to the defense of G. Harrold Carswell—a benighted Nixon Court appointee—on the grounds that not everyone on the Court need be smart; there should be a place for *mediocrity* as well. Hruska has had his revenge: The Court has been overwhelmed by mediocrity—Antonin Scalia is, arguably, the only first-class intellect among the justices—and the Senate has been, as well. After the travesty of the Republican pit bulls and Democratic lapdogs on the Judiciary Committee scratching and slobbering over the salacious Thomas-Hill affair, the full Senate engaged in a debate on the nomination bereft of persuasive oratory. Moynihan's silence was more eloquent than anything his colleagues had to say.

Floating above this scrofulous fen of ego and inanity, setting the tone from afar, was the president of the United States. George Bush has gained stature on the cheap from the fall of communism and the stupidity of Saddam Hussein, but when asked to do anything on his own, especially in the domestic arena—frame a policy, make a budget deal, choose a vice-president, make a nomination to the Supreme Court—he responds with the basest cynicism. There is fierce division in America over the issue of abortion and a host of other problems the Supreme Court must decide; but there is also a desire that these decisions be made by people of substance and excellence. Instead, Bush has played it cute: first David Souter, a man of no discernible distinction—no writings, no record, and only a vague corporeal presence. His colleagues spent most of Souter's lugubrious first year on the bench trying to prod him into decisions.

And then, Clarence Thomas. This was an act of transcendent cynicism, announced with a flagrant lie: that race had nothing to do with the nomination; that Clarence Thomas was the best qualified person in the country to sit on the Court. There was a certain cruelty, an unfairness in this: Thomas, unlike Souter, was a man of real substance and potential who—after five or ten years (as opposed to sixteen months) on the federal bench—might well have made a distinguished nominee for the Supreme Court. But not yet. Indeed, the president was using Thomas as bait, daring the Democrats to vote for a black conservative (or, better still, to vote against him) and hoping the extremists who have come to dominate the civil-rights and civil-liberties interest groups on the left would make fools of themselves in a desperate effort to derail the nomination. A safe bet.

It was, in fact, great fun to see the liberals squirm. And there was pleasure, too, in the prospect of Clarence Thomas on the court. He lacked experience, but seemed *fresh.* His defiant independence from the lockstep civil-rights leadership on affirmative action and quotas, his belief that remedies should be made on the basis of need, rather than race, promised to reopen debate on a long-stultifying issue.

ACCUSATIONS

SHE SEEMED TO SHIMMER ABOVE THE SLIME, BUT WASN'T QUITE PERSUASIVE ENOUGH TO WIN.

At the same time, Thomas forced conservatives to face a contradiction: His own life was a powerful argument that the race-based programs he opposed actually did work. The diversity he would bring the Court—the childhood in poverty and apartheid, the struggle to succeed in a hostile world—provided a compelling case against making judicial (or any other) selections purely on the basis of merit.

IN THE END, THOUGH, THE CONFIRMATION PROCESS VALIDATED Clarence Thomas's position on affirmative action: If he'd been allowed to marinate for five or ten years on the bench, to build a judicial record and then be selected for the content of his résumé as well as the color of his skin, the debate in the Judiciary Committee might have focused on the judgments he'd made, rather than on the sleaze that overwhelmed the process. "Clarence knows that. He's *said* that," a friend of the new justice told me last week. "But those

The hearings illuminated the cynical an

bastards in the left-wing interest groups would've come after him five or ten years from now, too. He's too much of a threat to their hegemony."

Yes, but a sole allegation of sexual harassment would have carried less weight against a substantial record of judicial excellence. As it was, lacking substance, the Thomas nomination turned on character . . . and character, standing on its own, is too easily subject to hagiography or assassination. Both were evident in gagging doses during Thomas's initial confirmation hearings. The judge seemed ill equipped to discuss anything beyond his childhood in segregated Savannah and the wisdom imparted by his grandfather. No doubt, Thomas's diffidence was the result of paralytic advice from his corps of White House handlers (that Thomas would submit to such strict censorship cast immediate doubt on his strength of character). The judge was worse than unconvincing; he was an embarrassment, frightened, hollow, running away from his writings of the past ten years—unable even to coherently explain them away as part of an intellectual growth process. If he expressed an interesting thought or turned a clever phrase at any stage in the proceedings, it escaped me. Indeed, the only memorable statement to emerge from the first Thomas hearings was the judge's incredible blanket denial that he'd ever "debated" the Supreme Court's *Roe* v. *Wade* decision. "I'd guess he wasn't quite telling the truth there," Nebraska senator Bob Kerrey would later deadpan, "which raised some questions in my mind about his character."

GAMBITS

FIRST BUSH NOMINATED SOUTER, A MAN OF NO DISCERNIBLE DISTINCTION, A VAGUE PRESENCE.

Justice Souter.

That disastrous moment would echo and diminish the credibility of Clarence Thomas's *next* blanket denial: that he'd ever sexually harassed Anita Hill or, indeed, done *any* of the things she'd said he'd done. If Thomas hadn't shed his handlers by then, if he hadn't delivered his denial with entirely credible passion and a withering fury, if he'd remained the lobotomized robot of the earlier hearings, he might not have survived. But the judge, finally, gave the American people a glimpse of who he was—it may not have been pleasant (his utter disdain for the senators and their process, for the testimony of his accuser and the liberals out to get him, betrayed a sensibility that was more Old Testament than Federalist Papers), but it had the jagged, bitter edge of truth.

Especially credible—and I suspect I'm in the minority here—was the claim that he was the victim of a "high-tech lynching." Most of his detractors assumed Thomas was "playing the race card," cynically putting the flaccid, guilt-ridden Judiciary Committee liberals on the defensive by accusing them of a sin they dare not refute: racism. Perhaps, but I think Thomas—unhandled by then, operating out of his own fury—was reacting to the tide of outrageous sludge, the *ad hominem* attacks and caricature he'd been subjected to from the start of the process, especially by his fellow blacks in the press and civil-rights Establishment. From the moment D.C. shadow congresswoman Eleanor Holmes Norton read Thomas out of the "black experience" on the evening his nomination was announced, the lather of vilification was unceasing, and unceasingly vicious. Typical was a comment by Janelle Byrd of the NAACP Legal Defense Fund in the New York *Times* after Thomas had used the lynching metaphor. "Thomas has run from his blackness, and now that he is backed into a corner, all of a sudden, Judge Thomas is black," she said. "He has used race in the most manipulative way."

What nonsense. Thomas had never "run from" his blackness. He had merely disagreed with the black Establishment about how to redress grievances. For this, he had been called a "snake," an "Uncle Tom," a "handkerchief head," and far worse. From the start, the nexus of formerly rational, now rabid, liberal interest groups—like People for the American Way, the Alliance for Justice, and so forth—in conjunction with their allies (and former colleagues) on the staffs of several liberal senators, had spoken quietly of the need to "get" Clarence Thomas. They had conducted a nationwide search for dirt that, ultimately, produced Anita Hill—and then betrayed her by leaking her confidential accusation to the press. (It should be noted that Hill was first contacted by Ricki Seidman, a Kennedy staffer who'd come in the revolving door from People for the American Way.)

Photographs: top, Brad Markel/Gamma-Liaison; center, Robert Trippett/Sipa.

MR. DECONCINI
MR. LEAHY

ediocre spectacle politics has become.

THE CAMPAIGN AGAINST THOMAS WAS FOUL STUFF. THE credibility and force of his anger over that campaign probably saved his seat on the Court. Ultimately—and rather oddly—Clarence Thomas emerged as a more immediate, and outraged, victim than his accuser. The desperately slimy attempts by Republicans on the Judiciary Committee to portray Anita Hill as some sort of loony had less impact on the public's reaction, I suspect, than liberals and feminists would like to believe.

Hill remains a curious figure in all this. She seemed to shimmer above the slime, a credible witness—but not quite compelling or persuasive enough to win the case. It wasn't enough to argue, as feminists did all week, that this sort of thing happens "all the time," that it was "possible" that a man who seemed a pillar of rectitude to nearly every other woman at the Equal Employment Opportunity Commission might quietly—and uniquely—be talking serious trash to Anita Hill. Sure, it was possible. But *probability,* at the very least, was the necessary standard here.

Held to that same standard, though, Judge Thomas flunked—which is the reason Moynihan's reluctant "no" vote was justified. In the end, Hill's story seemed marginally more credible than Thomas's denial, which may have been something less than an out-and-out lie: "It didn't happen" was the least complicated—and dangerous—way for the judge to say, "It didn't happen the way she says it did."

But *something* happened. And it probably was something more complicated than either of the principals was prepared to admit. The Washington *Post,* in a splendid article by Joel Achenbach and Marjorie Williams, argued that the conventional wisdom that "someone is lying" was too simple. "Ambiguity, nuance, uncertainty—these are inadmissible in the court of Washington law. Thus the official choice . . . boils down to two scenarios," *both* of which, as told by Thomas and Hill, "send the needle into the red zone of the Incredometer." (The coverage in the New York *Times* news pages, by contrast, was surprisingly unbalanced and rarely acknowledged the possibility of ambiguity. The tone was set by the op-ed columns of Anna Quindlen, who, without a blink, declared Clarence Thomas guilty, and that was that.)

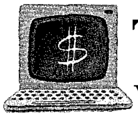
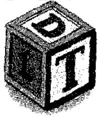
There were, finally, some surprising winners and losers. Clarence Thomas won, of course. He will sit on the Supreme Court in perpetuity. But Anita Hill also won: She maintained her dignity in the face of unimaginable pressure. The Republican smears were too ridiculous to affect her daily life or reputation. She has an enduring place in the Feminist Hall of Fame. If she chooses to join the circus—and I hope she doesn't—Hill may reap more tangible rewards as well: millions on the lecture circuit, the inevitable book deal.

Blacks won, too. Hill and Thomas were two very impressive people involved in a messy quarrel. These things happen. Their strength and intelligence made more of an impression on fair-minded people, I would guess, than the tawdry nature of the dispute. More important, the nation was treated to a parade of blacks who—for once—weren't crack-dealers, athletes, welfare mothers, or any of the other stereotypes but solid citizens, fine friends, and excellent character witnesses for the two principals.

FEMINISM ALSO WON, BUT FEMINISTS MAY HAVE LOST. Obviously, the office watercooler will never be the same—legions of men who thought their come-ons were cool or clever, or welcome, will think twice before they pat their next tush or crack their next joke. But the militant feminists who seemed, at times during the past few weeks, to assume that *most* men were capable of sexual harassment are probably destined to be disappointed. The issue touched a nerve—1,021,508 phone calls to the Senate in a single day isn't chopped liver—but it's insufficient basis for a political movement (abortion, however, may be another matter, especially if the Court throws out *Roe* v. *Wade*).

It would be nice to think that the widespread disgust with politicians in general—and Congress in particular—might provoke some sort of catharsis. I doubt it. What the feminists said is true: These guys don't get it—but not just harassment. They are so far removed from reality, from life as it is lived by average Americans, they don't get much of anything. The Democrats seem terminally flummoxed, bewildered by tabloid government in the age of Geraldo; the Republicans are smarter but too mean to be trusted. No doubt, the term-limitation movement will grow (and ultimately be found unconstitutional by the Supreme Court). But the only real remedy for tabloid government is public outrage—and the public seems too busy watching *The People's Court* and *Hard Copy* to be very interested.

A final, wishy-washy, personal paradox: Although I would have voted against Clarence Thomas, I'm happy he made it. Several months ago, I suggested that the only constant in Thomas's life was a defiant anger at those who would stereotype him—and now, I suspect, both left and right will have some surprises in store. If we're lucky, Thomas will transform his recent experiences into an unflagging defense of individual rights against the tyranny of the mob. If we're *really* lucky, Thomas will allow his natural iconoclasm to flourish, and write some of the courageous dissents Senator Moynihan was hoping for. There's no one he has to please but himself now, and posterity. He is free at last. ■

 THEY BOUGHT WHEN THE MARKET WAS HOT. THEN THEY HAD KIDS. NOW THEY LONG FOR THE SUBURBS, BUT NO ONE WANTS TO BUY THEIR  SMALL APARTMENT.

THEY'VE BECOME

PRISONERS OF THE CITY

FOUR-YEAR-OLD MARISSA Diaz has three Barbie dolls (and one overworked Ken) squeezed into a gleaming white Barbie Ferrari on the living-room rug. This attractive touring group is one of her most prized possessions, but it may soon be history. The yard-long kiddie car takes up more than its fair share of the crowded one-bedroom apartment where Marissa lives with her baby brother and their parents. The family is living not in a tenement but in a gracious Park Avenue building where the uniformed staff operates wood-paneled elevators and polishes the imported-marble lobby floors. But the real-estate market is in a horrific slump, and the apartment has been listed for a year with no takers, while Marissa's parents dream of the suburbs.

They are far from alone. New York has a growing population of couples who bought in the fervor of co-op conversions, confident that their apartments' value would only grow, and have now become families. They long for affordable space in the suburbs, but they're stuck in the city, unable to sell in this soft market—their savings eaten up by private-school tuition, their children sleeping behind Chinese screens in cordoned-off corners of their bedrooms, their sex lives resumed only when they can steal away for a weekend special at the Plaza.

Real-estate brokers claim that anything will sell at the right price, but today there is a huge discrepancy between the inflated dreams of apartment owners and the greedy goals of bargain-hunters. According to a common refrain, sellers still think it's the eighties and buyers think it's the thirties—the two groups engaged in mutual torture. "We have people who are aware of the opportunities, look at hundreds of apartments, make

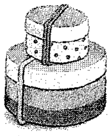
BY AIMEE LEE BALL

Roger Rowe and
Louise Weadock
with Paul.

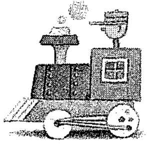
PHOTOGRAPHED BY TED HARDIN

offers all over the place, and never close on anything," says Clark Halstead, whose brokerage escorts some prospective buyers around the city in swank chauffeur-driven London taxis. "The real-estate market has been on a roller-coaster ride over the past few years. The higher the quality and the larger the apartment, the firmer the market. The smaller it gets, the worse it gets. And anybody who bought such an apartment in the mid-eighties or after is going to sell at a loss. With the recovering economy of the city and the region, there will be more customers for these apartments. People will come in at entry-level jobs and take them. But there will be a lot of pain in the meantime."

SIX YEARS AGO, LAURA AND TONY PETRI were living in Florida—four bedrooms, three baths, on the water, no children. "But we really wanted the excitement of New York City," says Laura, "and we thought, It's now or never, before we have kids." Their careers transferred easily—she was a travel agent, he works at McKinsey & Company—and they bought a spacious one-bedroom in Murray Hill for $156,000. "We felt fortunate to find anything," recalls Laura. "When we moved here, I think there were four apartments listed in the paper. We got this place through a friend, after looking at three others that were all smaller and darker."

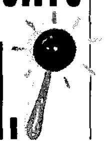


"I CAN'T TURN A LIGHT ON IN THE BEDROOM



AFTER SEVEN AT

NIGHT," SAYS LAURA PETRI.



When their daughter, Sara Bell, was born three years ago, the Petris put their apartment on the market with no sense of urgency. "Our bedroom was big enough for her bed on one side and ours on the other," says Laura, "and we made a little room for her with wardrobes and wall units. It was bright for all of us, and we had our privacy." The market still seemed strong, since neighbors occasionally knocked on the door saying they had a friend who wanted to be in the building. "The first offer we got was for $150,000, and we turned up our noses," says Laura. "The second offer was for $144,000, and we turned up our noses at that, too. The next day we found out I was pregnant again and called the woman back pleading with her to buy it, but she had already decided to do something else."

With their year-old son, Christian, now joining them in the bedroom, the Petris are seriously squeezed—and continually on parade for the prospective buyers trooping through their home. "Some people look at our apartment and rave," says Laura. "It *is* large and quiet, and we face west, so it's sunny but not sun-drenched. With other people, I can see claustrophobia on their faces—they can hardly breathe in here with the high chair and the playpen and the toy kitchen and the two cribs in the bedroom. I have three strollers, a walker, two bicycles. When I was pregnant, I read articles that said to get three crib sheets if you didn't have a washer and dryer, and I remember thinking, What poor soul wouldn't have a washer and dryer? Well, I'm one of those poor souls."

In a buyer's market, the Petris have learned to accommodate certain eccentricities, like the woman who asked them to hold a tissue up to the bathroom vent to check the suction. "Had we the option, we would have told her to get lost," says Laura. "But she was *very* interested. So we called her and said we'd vacuumed the vent, and would she like to come back? And she said, 'Do you think your hall smells strange?' "

The Petris keep their sanity by spending one weekend a month at a midtown hotel without the kids and using airline coupons left over from Laura's travel-agenting days for long visits with her mother in Florida. "I can't wait for vacation so I can read in bed," says Laura. "I can't even turn a light on in the bedroom after seven o'clock at night. I swore I would never put a baby in school, but I sent my daughter to school at two and a half to get her out of the house. We're out of this apartment at eight o'clock in the morning, and we don't come home until we can't *move* anymore."

Most weekends, as an exercise in masochism, the Petris go house-hunting in Yorktown Heights and upper Westchester. There's no way they can buy a house and take on an additional mortgage. "But we tell people: If you want to buy this apartment, you can have it *tomorrow,*" says Laura. "We'll rent, we'll go to a hotel, we don't care—we just want out of here." They've had eleven real-estate agents, some of whom have been candid enough to explain that the Petris are just one of 500 similar listings—all the families equally desperate to move—so they're trying more creative networking. "Every time I get my hair cut, I remind my hairdresser," says Laura, "and my husband solicits every new employee. He keeps saying, 'I'm 43 years old, I have a great job and a great salary—I shouldn't be living this way.' But we tell ourselves all the time, If it's either being stuck in this apartment or being laid off, we'd rather be stuck. It's nothing to go to the park and find out yet another person has lost a job."

They do try to hone a competitive edge. "We keep painting," says Laura. "We decide we're going to start running ads again, so we paint. And we just got trees in front of our building in June, so I finally ran an ad: 'Tree-lined street.' "

THERE'S PLENTY OF activity in the market for anyone willing to negotiate and discount, according to Hall Willkie, director of residential sales for Brown, Harris, Stevens. "It's all a matter of pricing," he says. "Sellers haven't become accustomed to the new values in the market—in many cases, we've seen the market drop by as much as 30 percent. If you bought at the height, you're probably going to take a loss."

In this market, features such as river or park views, aeries in the sky, or chic prewar addresses help the seller more than ever, as indicated by the following summer sales claimed by Brown, Harris, Stevens: Fifth Avenue Greenwich Village, high floor, four rooms, $312,000; Madison Avenue in the Nineties, high floor, four rooms, $475,000; Third Avenue in the Seventies, very high floor, four and a half rooms, $440,000.

"The cliché about what sells is still true: location, location, location," says Willkie. But he also cites a gloomy new wisdom he calls realism. "For the last twelve or fifteen years, people have looked at their primary residence as a major portfolio item: They buy at one price and think they should be able to sell for double or triple. People are getting back to basics now. A residence is, first of all, *shelter,* a place to get you out of the rain. Historically, residential real estate has proven to be a good investment, but it's not necessarily a way of making money."

AS YOU WALK AROUND THE WEST 78th Street brownstone of Dorothy O'Leary and Julio Velazquez, it is not immediately apparent where fifteen-month-old Max sleeps. "People come over and ask, 'Where is Max's room?' " says his mother. "I tell them, 'This is Max's *apartment.*' "

Laura, Tony, Christian, and Sara Bell Petri.

Max's apartment is the typical Upper West Side warren of small living room, bedroom, kitchen, and bath. "When we first moved in, we thought, Oh, this will just be a temporary space," says O'Leary. "Well, eleven years later, we're still in the apartment. It's quite small for three people, two fish tanks, and two cats." Storing their furniture cost $400 a month, so three years ago when they bought their apartment for $94,000, they decided to make better use of their space. "We renovated, thinking we would be able to sell for more," says O'Leary, "but that wasn't the case. We were asking $140,000. Friends who live upstairs in the same apartment put an ad in the newspaper for the best offer over $100,000, and they didn't even get a call."

Contributing to their clutter is the paperwork and computer gear of the self-employed—she's a travel-bag designer and manufacturer and he's a contractor—so they have evolved a philosophy: "If we don't sit on it, eat it, or wear it, we don't have it." They searched almost a year for a sofa that fit exactly, lived with it one day, and sent it back to Bloomingdale's. The living room now has built-in seating with storage underneath and industrial shelving up to the ceiling (the bottom shelves are Max-accessible). "We've tried to make it aesthetically pleasing without taking up space," says O'Leary, "and we used lots of mirrors to create the illusion of space. When you live in a small place for so long, you can really get tired of it, so we change it." One friend told them, "I'm going to call this the 'apartment-of-the-month club'—every time I come over, it looks different." And the four-year-old daughter of an out-of-town friend recently got tired walking around the city and asked O'Leary if they could go to her "hotel room."

"I've found there is an upside to this kind of living," says O'Leary. "You don't spend a lot of time making decisions about what you're going to wear, what you're going to eat on, or what your son's going to play with. You don't have that much stuff because you don't have that much space. I used to have my bicycle, skis, and tennis racquet on the ceiling. I hadn't biked, skied, or played tennis in so long, I gave them away. I have two sets of sheets, two sets of towels. I have my mother's china and my everyday. I don't have good silver. I figure someday when I have a house, I'll get that stuff, but right now I have no place to put it."

In an effort to get out of the apartment, O'Leary discovers wonderful child-friendly things to do in the city and escapes in her car. ("It's my one luxury. That's my weekend home. It gives me a psychological edge.") And she's created a new "social hour" on the front steps of her building, where residents coming home from work gather over a pitcher of daiquiris. "One of my neighbors who's a lawyer was telling someone in her office that we hung out on the stoop, and this person said, 'That's so low-class. People who don't have air-conditioning do that.' And she said, 'No, no, this is quite different.' It's like we gave people permission to hang out on the stoop. Of course, I don't know how we're going to fare in the winter."

Thoughts of winter turn to thoughts of the suburbs. "I often long for a big house with a backyard and a barbecue," she says. "But I also get scared. I think, Omigod, I'm going to wear stretch pants, drive a station wagon, and get my nails done on Fridays." Riverdale sounds like a good compromise, if only the apartment would sell. "I'm just not willing to give it away right now," she says. "I think I can live here through the winter, and that'll be it. With an older child, and wanting another child, it's going to be too difficult. This is a tough town, and it's really tough in this economy. In the eighties, we were living it up—clothes, vacations, the Hamptons every weekend, dinner out every night. Boy, am I sorry. Poor planning."

For grown-up privacy, they reinstated all the walls that had been torn down during the pre-parenthood loftlike phase of their apartment, and they separated the rooms with a solid-core door for soundproofing. "Max goes to bed around nine o'clock," says O'Leary, "and we have the living room to our-

PRISONERS OF THE CITY

Julio Velazquez and Dorothy O'Leary with Max.

selves. And then we do the things that couples do. But your sex life definitely goes downhill when you have a child—I don't care if you have *twenty* bedrooms." O'Leary also indulges in any piece of high-tech equipment that's miniaturized and performs five different functions in one. "I feel like Minnie Mouse most of the time," she says. "I'm always asking, 'Do you have a smaller phone? And can I watch TV on it?' "

EVERY TIME FOUR-YEAR-OLD ANNE ORchier gets a new toy or doll, she knows that an older model has to go live at Grandma's house. "It's so pathetic," says her 35-year-old mother, Poppy, "because she keeps remarking, 'When we move, I can get this or that.' " But Poppy, an art historian, and her husband, Jonathan, a computer-systems analyst, have been trying to sell their Murray Hill one-bedroom for more than a year.

"We had our apartment on the market right before the baby was born," says Poppy, "and we refused a good offer because we weren't emotionally ready to move: I was expecting imminently, I was working at Christie's, and I wasn't sure when I would go back to work. We turned the offer down and decided we would stay in the city for a while."

Newborn Anne moved into the Orchiers' bedroom without much fuss. "Just a little renovation and reshuffling," says Poppy. "We redid our closets to make more storage, threw away clothes, books, and paraphernalia. We were putting off a move. I think we didn't want to admit to ourselves that we were going to leave the city. We're real New Yorkers—I went to school here, my husband grew up here—and we felt we would live in the city always."

They just might. "We have a nice apartment on a high floor with a good view," says Poppy. "The maintenance is low, and the building is well financed. But agents say there are a lot of apartments like ours. They want the sale, so they keep saying, 'Lower, lower, lower the price.' " A decision about their daughter's education is hanging in the balance. "When she was a baby, I was able not to think about it, but now it's like 'What are we going to do?' Private school is so expensive that staying in the city would mean my going back to work full-time, which I hope to do eventually, but I want to stay home with her as long as possible."

And she knows where she'd like that home: in Rockland County, specifically New City or Suffern, where the Orchiers have family and admire the school system. "The commutes are a little inconvenient because you do have to cross a bridge at some point," says Poppy, "but there's a train to Hoboken and then the PATH to the World Trade Center."

The only move they've made so far is to the sofa bed in their living room, turning over the bedroom to their daughter, and their compromised situation has come to personify the adage "Whatever does not kill me makes me stronger." Jonathan sometimes goes out for walks. Long walks. Poppy often uses headphones to listen to music or TV. "There are times I find myself going into the bathroom and closing the door," she admits. "Anne has a general bedtime, at which point she knows that she doesn't have to go to sleep but she has to stay in her room because Mommy and Daddy need some time alone. We try not to fight. There are times it gets tense because you're constantly on top of each other. But we must have a good relationship, because this situation either makes you or breaks you."

They keep telling themselves the slump can't last forever, even though the closest they've come to a sale was one woman who looked at the apartment twice, and since they haven't had any luck with brokers, they're thinking about ways to sell on their own.

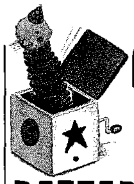
"I have my parents asking if any of their friends would like a little pied-à-terre in the city," says Poppy. "And we have friends with a single sister in the suburbs. They're trying to persuade her to buy our apartment and move to Manhattan to improve her social life."

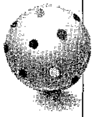
BROKERS ARE PAID BY SELLERS AND, BY law, are supposed to represent their interests, but they may actually end up in alliance with the *buyers* they escort around town. That's the position of Susan W. Bird, a lawyer who saw her own apartment languishing on the market in 1985. She went on to create an agency representing sellers, not buyers, and to lobby for a new state law requiring brokers to disclose in writing whose advocate they are.

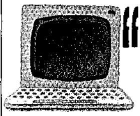
"If someone's willing to negotiate on your apartment, you can generally make a deal," she says. "More frightening to sellers is the deafening silence of the market: no offers, no traffic. That's the result of several things, the most obvious being that there is a slim market, and you have to get people's attention. This market underscores the problem in a city without a central source of information. It's insanity—there's not another city in the world that functions like this. Most cities have a multiple-listing service. Mind you, that does not cure all ills, but if you have an apartment for sale and you place it with Firm A, you get Firms B, C, D, E, F, and G to know about it. That's a tremendous efficiency of information."

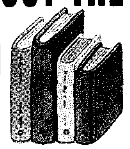
In real estate, as in other arenas, information is power, and brokerage firms don't want to share their Rolodexes or their commissions, says Bird. "If they do take a listing and tell only their friends about it, they haven't done you a service, and there isn't any real incentive for them to tell other firms. You're caught in the peculiar position of trying to sell in a market where the motivation on the part of the professionals is actually in conflict with your interests." In the past few years, fortunately, "co-brokering"—where any listed apartment is open to all brokers willing to share commissions—has begun to flourish.

Bird stresses that real estate is basically a marketing game and recommends offbeat techniques for attracting an audience. When one client mentioned the glut of APARTMENT FOR SALE notices on a local bulletin board, Bird suggested wording the ad differently: "Weekend in Paris for sale—$150,000. We'll throw in our apartment."









"SHE SLEPT BETTER WHEN WE MOVED TO THE SOFA," SAYS WHITE. "SHE GOT THE BEDROOM."

MARYANN WHITE AND ALFREDO DIAZ ALWAYS hated *thirtysomething,* admitting its characters' problems were too much like their own. In 1984, the newly married bankers paid in the neighborhood of $120,000 for a small one-bedroom apartment in a prewar Park Avenue building. There were ten-foot beamed ceilings and a fireplace, but there were also ancient bathroom fixtures and a Pullman kitchen that could barely produce toast and coffee. They blasted new glaze on the tub tiles and built a *Molly Dodd*–ish open kitchen with an eating counter. They paid off the mortgage with their bonuses—his from Shearson, hers from Citibank.

Then she got pregnant. When Marissa arrived, in March 1987, they didn't think about moving. "Partly it was just the shock of adjusting to a new child, and partly it was inertia," says White. "All three of us lived in the bedroom. We put a screen around her crib, because she'd wake up and see us and want to play. She slept much better when we tried moving to the sofa bed, so she got the bedroom."

They started looking at houses from the time Marissa started to walk. The manicured lawns of Pelham looked good after summers spent at the suburban retreat of the New York Athletic Club there, but they finally zeroed in on the bedroom communities of Long Island's North Shore for several reasons: White, who'd left Citibank after her pregnancy, was doing some work for her father's business in Great Neck two days a week, and the Port Washington line was an easy commute to the city for Diaz, now working at Merrill Lynch.

"It was right after the Crash," he says, "but people didn't seem to know property values were going down. In the mid–$400,000 range, we could get a three-bedroom house with one and a half baths—no family room, no basement, no frills. For anything decent, we'd have to pay $650,000. It didn't make sense, and we decided this was not the time to buy. In the city, we had friends, we were comfortable, and we were into our groove."

Then White got pregnant again. Alfred John ("A.J.") was born in July 1990, and the house-hunting resumed in earnest. Diaz and White scoped out Plandome, Flower Hill, Manhasset—there were no bargains. "We figured you got more for your money as you moved farther out," says Diaz, "and we even looked at Fort Salonga, which is the boonies—it's God's country and it's beautiful, but it's too far away." They put a bid on a three-bedroom Cape in Manhasset, propelled by the Realtor's urgent insistence that someone else was going to steal it. But the sellers had two young children themselves and explained that they needed more space, and Diaz and White began to think, What's wrong with this picture?

All along, they figured they'd put their apartment on the market when they got serious about a house ("It's like falling in love," says White—"you know it when you see it"), and this past January, they decided to buy the Manhasset house owned by White's brother.

"It's not perfect," she says. "It's on a busy street, and there's no master bath—the one thing we were holding out for. But it'll be our bigger apartment."

They called seven brokers and listed their apartment at $250,000, which is what their line was fetching in the glory days. No nibbles. They dropped the price to $235,000. Six people called; only one came to look. "We were told to advertise ourselves," says White, "so we decided to do an open house, but it was the first sunny weekend after what seemed like 40 days and nights of rain, and nobody showed up." With two toddlers sharing the bedroom and almost a year without an interested buyer, they're thinking, If we could just get $200,000 and tack on the 6 percent broker's fee. . . .

And if they could just trade in the Barbie Ferrari.

MARTIN HALLORAN (AS WE'LL CALL him), a 40-year-old internist, has actually treated contemporaries who think they have ulcers and blame their pain on the stress of feeling trapped in unsold apartments. Halloran is a humane sort of fellow, a doctor who sometimes sees patients in his office on Saturday mornings rather than make them wait in an emergency room, but he has a special empathy for this particular dilemma: He and his wife, Rita (also not her real name), a public-relations executive, have been trying to sell their own apartment—an Upper East Side two-bedroom/two-bath—since January.

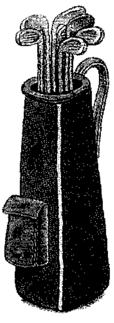
"We would like to move to the suburbs," admits Halloran, "but we're probably going to take a $100,000 loss on our apartment, and we're not ready to swallow that yet, although push may come to shove. We bought in 1987, at the peak. We paid $380,000, we're asking $330,000, and we'd accept $300,000. We're priced in such a way that we have about $30,000 of bargaining room to get down to what feels comfortable, figuring that's the way the game is played. But nobody's interested. There's been a lot of traffic, but nobody's placed a bid. Most of these people are not really interested unless they get what they consider an unequivocal steal."

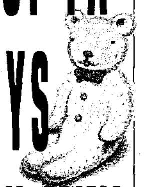
His four-year-old son and one-year-old daughter share a bedroom, and the little girl has adapted to confinement with a bigger, brawnier roommate: "She plays with his cars and guns and none of her dolls," says Halloran. "We keep a lot of favorite toys with my parents in Connecticut or my in-laws in Roslyn. We're obligated to leave New York because my son wants to drive his electric Jeep. We could convert the dining room into a third bedroom and raise our family here without feeling cramped by Manhattan standards. But we can't afford to send our children to private school. That's our crunch. We're budgeting an extra $12,500 per child per year. Even nursery school is $6,000 for a half-day. And there are so many hidden costs in New York. It's $3,000 a year to garage my unfancy car because I don't want it stolen and I can't go through the alternate-side-of-the-street routine."

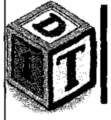
So far, Halloran hasn't gotten one offer. "All the agents said the market was picking up in the spring, and now they tell me it's dead again," he says. "Basically, the reason they give is that nobody's sure the market has hit bottom, and they all want to make sure they buy at the bottom. By doing that, they create no bottom."

Halloran has resisted the idea of subletting his apartment because of the 10 percent fee imposed by his co-op board to discourage the practice and because of his fear that an absentee landlord can end up with destroyed property. Nor has he sought out more unconventional ways of finding a buyer.

"We haven't done anything creative yet because we don't feel pressed," he says. "By January, we're going to feel pressed, and then we'll explore more creative things—like lowering our price."







"WE KEEP A LOT OF FAVORITE TOYS WITH MY IN-LAWS IN ROSLYN," SAYS HALLORAN.

THE BOTTOM OF THE MARKET IS IN SIGHT, according to Clark Halstead. "What's finally going to bring this market out of the doldrums is that prices have fallen so much, it will be cheaper to buy something and take a mortgage on it than to rent. That is the ultimate floor."

The two factors contributing to the problem, says Halstead, are the 1987 stock-market Crash and the glut of smaller apartments created by the building boom of the mid-eighties, when the Section 421A tax-abatement program produced some 30,000 new units. "In those days, the popular wisdom was that developers should put as many small units as possible in their buildings because they could get more per square foot for the small ones than for the big ones. Now it's just the opposite. But too many apartments were created, and the market never digested the oversupply."

The New York market is 80 percent co-ops and 20 percent condominiums, but official sales statistics are kept only on the latter. Since July 1987, co-op boards have been required to provide the city's Department of Finance with information on all sales, ostensibly for tax purposes, but the transactions are not recorded publicly because co-ops are not real estate (you do not own real property—you own shares in a corporation). "It's probably the largest legal phenomenon in America on which there's absolutely no data," says Halstead. But his company does track *asking* prices as a Baedeker to the current market, and the most recent average asking prices are studio apartment, $122,369; one-bedroom, $228,316; small two-bedroom, $357,000; large two-bedroom, $608,584.

"Obviously, this includes Trump Tower as well as the East Village," says Halstead, "and the actual sales prices are somewhat less." Right now, sellers are getting about 75 percent of their asking prices. Five years ago, says Halstead, the figure was probably about 98 percent—you could name your own deal. "In 1990, prices plummeted. People just have to accept that they may sustain a tremendous loss. It's a bitter pill, and coming to terms with that loss is a highly personal thing: You're not just losing money on some abstract investment. This is your *home,* and it seems outrageous that someone else doesn't adore it as much as you do. But with a recovery of the general market, all of this will be reversed, and we'll have another boom in the mid-nineties. Tell your readers that, too."

David Hirshey is not so sure. At the peak of the real-estate market, the articles editor of *Esquire* and his pregnant wife, writer Susan Squire, bought a five-room apartment on 86th Street between Madison and Park—"in the mean heart of Sherman McCoy country," deadpans 40-year-old Hirshey. "That was three years ago. It gives us a tremendous luxury of time to wait for the next peak in the market, which I feel pretty confident will take place in the next 20 or 30 years."

The crunch is on. "I'm not saying our bedroom is cozy," he says, "but I wonder what it would be like *not* to touch all four walls just by reaching out."

Two-year-old Emily does have her own room. "That's a generous description," says her father. "It's the size of Imelda Marcos's shoe closet. We *have* to find more space. It's simply not possible to add one single thing to our apartment."

Talks with brokers began about six months ago. "Every real-estate agent I've met has reduced me to tears," says Hirshey. "The only thing that cheers us is friends who have paid four times what we did and lost a lot more. That's the bright side."

Emily is much more interested in leaving New York than her parents are. "Pool, backyard, second bathroom—she's into all that," he says. "We make fantasy sojourns into the suburbs to see where we can't live. Our favorite place where we can't live is Larchmont, where I grew up in splendor and graciousness." He tries not to make comparisons between his childhood home and his child's home. "I was raised to believe in the small, cohesive family unit," he says, "and boy, are we cohesive."

LOUISE WEADOCK IS ON THE BOARD OF HER co-op in the East Seventies. "We're refinancing the entire building," she says, "and the lawyer who's trying to facilitate this was saying, 'We can evaluate any units in the building by seeing what happened on the last sale.' Do you know there had not been a sale in three years?"

Weadock bought her one-bedroom apartment as an insider

Alfredo Diaz and Maryann White with Marissa and A.J.

for $50,000 in 1983. Two years later, she took out a second mortgage to finance a new business, supplying nurses to major hospitals and home-care patients, and the apartment was evaluated at $195,000, which made her feel rather clever and proud. She happily made room in her closets when she married Roger Rowe, who manages investments for Gibson Island Management Fund. And when their son, Paul, was born eighteen months ago, he moved into a port-a-crib. "But he's getting too big for a crib," says Weadock, "and that's the point where I just can't take it anymore."

Since Weadock both works for and lives near so many hospitals, she decided to advertise there for a buyer. "The Upper East Side is bedpan alley," she says, "and I know the number of transients and the need for convenience. But the maintenance here is outrageous—$835 a month—because this building was so hungry to go co-op that we bought it from a guy who left nothing in the kitty if there was a hole in the roof or a leak in the boiler." Their upstairs neighbor has been asking $120,000 for an identical apartment, hasn't gotten a phone call in six months, and recently rented to someone completing a fellowship at Sloan-Kettering. And *she's* in the real-estate business. "I'm not even being greedy," says Weadock. "I'm asking $120,000, but I'm willing to go a whole lot lower so that I don't have to be a longtime short-term landlord, with three tenants every year, and when they leave, it's months before you fill the apartment again. If I rent, I'll probably eat $500 a month. That's assuming there's no increase in maintenance. *And* that's assuming it's rented all the time."

In the meantime, the couple have thrown out everything from leather chairs to stereo speakers, and they eat at their coffee table. "The baby's high chair is part of our living-room furniture," says Weadock. "We have a huge toy pile that took the place of the dining table, and we can order in from the talking phone. It looks like a Kids "R" Us annex. Someone came through and said, 'Oh, can you use this as a dining room?' " Their weekend escape clause is Sleepy Hollow Country Club in Tarrytown, and they've looked at real estate up to Chappaqua. "A lot of houses there are very reasonable," says Rowe, "and you can get an awfully good deal. If we sold this apartment, we could put the money down on a nice-size house, and our payments would be less than we're paying right now for maintenance and mortgage."

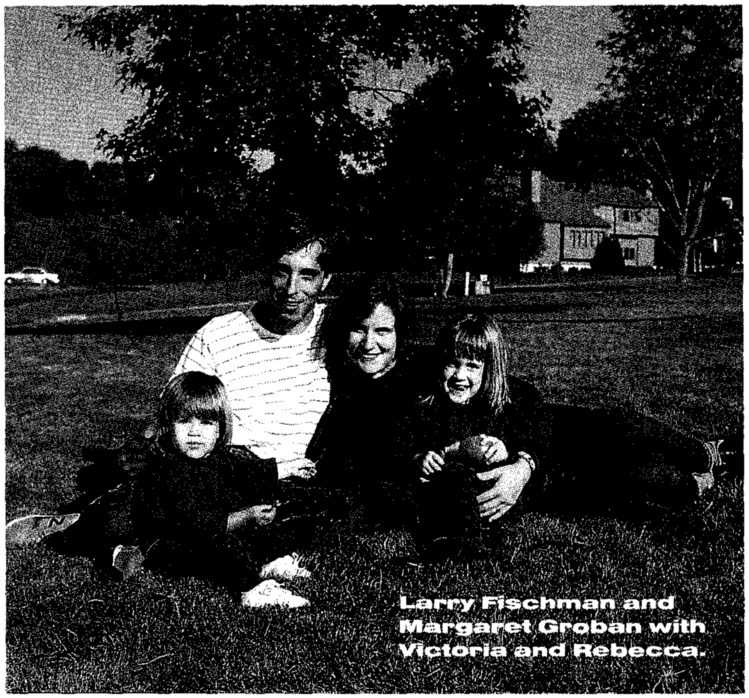
They'd also regain a measure of the privacy they've lost by sharing a bedroom with their son. "As for sex lives and stuff like that," says Weadock, "he's only eighteen months old, so he just thinks Daddy's playing horsey. It's when he's three that I think we'll be checking into that hotel."

IT'S UNDENIABLE THAT THERE'S BEEN AN enormous downward plunge, and I am desperately doing everything I can to turn the market around," says Mary Ann Rothman, executive director of the Council of New York Cooperatives, which helps its member buildings deal with new taxes, new laws, energy conservation, difficult shareholders, and other issues facing co-op boards. The council recently held a seminar called "Admissions Issues in Difficult Financial Times."

"It was our point," says Rothman, "that nobody wins if the board says, 'The philosophy of this co-op is that resident shareholders should be in residence, and we're not going to let you sublet this apartment when you can't sell.' Lots and lots of co-op boards have a sublet policy that says you have to demonstrate an intent to return, and in theory that's a philosophy I would love to live by. I very much advocate that co-ops should be the homes of their shareholders. But these are trying times. At least subletting allows people to recoup part of the cost and maybe all the cost of maintaining an apartment until things get better."

The council is encouraging the co-op boards to revise their financing policies (some boards still require 100 percent cash). "They screen out an enormous number of potential buyers that way," Rothman says. "That doesn't mean I would advocate 90 percent financing, but that's okay—the banks aren't offering it anymore." And Rothman thinks co-op owners must be more creative about alterations. "One way of finding more space is creating it within your apartment, to get that child out of the bureau drawer," she says. "If there's a widow living alone in a large apartment and another family living in four rooms, the board can work to match them up and facilitate a swap/sale that's beneficial to both parties. There has to be creative thinking."

RON LEVY CHEERFULLY ADMITS OFFERing a real-estate broker an outright bribe: one percent of the purchase price in cash on top of the commission. "It was to no avail," he says. Thirty-two-year-old Levy, who's vice-president of a computer-software company, and his 31-year-old wife, Shelly, a former account executive in the health-insurance business, took a $40,000 loss on their classic "junior four" in Yorkville, which has been on the market for a year and a half. With a three-year-old son and another child due in December, they gave up on the promise of profiting—or just breaking even—on the co-op they bought five years ago. "It's a corner apartment with nice views, great light, cross ventilation, big rooms, and tremendous closets, on a street so quiet that you can sleep with the windows open," brags Levy. Nobody wanted it.


Larry Fischman and Margaret Groban with Victoria and Rebecca.

Almost three years ago, Levy began a reverse commute to Fort Lee, New Jersey, and the suburbs began to look good. "With one child the apartment was fine," he says, "but we started thinking, What if we want to have another one? We were seriously wondering, How old does a child have to be before you can put in bunk beds?, because David's room with two beds would be impossible—like one giant mattress."

Levy waited a year to make sure his job was secure before putting the apartment on the market. "That was a rude awakening," he says. The Levys gave an exclusive to one broker, who claimed she could get them $375,000 and then showed the place once. They spent several thousand dollars on a new bathroom vanity and kitchen floor, and they ran ads in the New York *Times,* attracting no buyers but many brokers, who called religiously to keep the listing. "I often wondered if they were getting paid for managing inventory as opposed to selling apartments," says Levy.

A hot prospect appeared when one man wanted to make a second bathroom out of a large walk-in closet, an idea the Levys had had when they bought the place. "We never got around to it," he says, "but we figured it was a good selling point, since the pipes were all in place and other people in our line had done it." Then Levy found out about New York City Local Law No. 58, which requires that if any structural changes are made, the new structure must be accessible to the handicapped. That meant a 32-inch doorway and walls adaptable for grab bars—in a bathroom for an able-bodied buyer with no such needs. The red tape was enough to discourage his buyer, and, says Levy, "even the plan examiner told me, 'I don't understand why we have this rule. It's very stupid.' "

A serious buyer came along the first week of July—serious but, at $190,000, representing quite a financial loss. "It was a decision of whether to bite the bullet and stay or bite the bullet and go," says Levy. After many futile house-hunting sorties from Tenafly to Wyckoff to Ridgewood, the Levys are renting in Cliffside Park, New Jersey—"a *huge* two-bedroom/two-bath with swimming pool, tennis court, and a power shop I can build in. Not buying now had to do with the loss we're taking and the desire to reinvest what we're walking away with, to try and make some money back." They'll buy next year—*if* they can get an agent to take them on. "They have our pictures in brokerages all over New Jersey," says Levy, "with a red flag: 'If you see this family, run. They will waste your weekend.' "

EVEN THE HAPPY-ENDING STORIES OF THIS real-estate slump are tinged with remorse. Psychiatrist Larry Fischman and his wife, Margaret Groban, a lawyer, both in their mid-thirties, are now happily ensconced in northern Westchester with their two young daughters, Rebecca, four, and Victoria, one. But selling their Central Park West apartment took an ironic toll on the couple's mental health. They could have sold their two-bedroom in the Ardsley almost immediately after listing it with just one broker but was seduced into thinking he might be deluged with other, better offers just as effortlessly. "That turned out to be a bad idea," Fischman says.

They spent the next year negotiating with a buyer who never seemed able to complete the contract, always offering some version of "The dog ate my homework"—disappearing, returning, befriending, and disappointing yet again. "The day before we were going to put a bid on a house," says Fischman, "we told them we had to close the deal. They said, 'Not to worry. We'll send the signed contract over tomorrow by messenger.' " The couple lost that house, even lost their baby-sitter, when, thinking a move was imminent and not wanting to leave the young woman stranded, they offered her services to neighbors.

They moved grown-up furniture to the basement and explained the concept of sharing a room to their three-year-old when her baby sister was born. They bought an expensive Art Deco mirror for the hallway to make a good first impression on buyers, kept the apartment in a spotless state of on-alert ("That was the hardest part"), and tolerated finicky strangers who complained about the schoolyard view across the street. "One broker asked a million questions about every crevice in the apartment," says Fischman. "We never heard from her again."

Sixteen months later, a woman who already knew and liked the building looked at the apartment in the morning and bid in the afternoon. "Life can change in five hours," says Groban, although they accepted about $75,000 less than their original offer. It took them only a week to find a house in the exurbs, where Fischman tries to think charitably about the Buyers From Hell—and fails. "I still dream about what they put us through," he says, "and of revenge." ■

With over 123 hotels in midtown Manhattan, the last thing New York needed was another one.

Another hotel in New York? Well, not exactly.

So we decided to offer experienced travelers a rare opportunity - to forget they are staying in a hotel at all.

From our elegant entrance to our intimate lobby, check-in at the RIHGA can be as pleasant as relaxing in the comfort of your room.

Or, we should say, rooms. Because every Royal Room in the RIHGA is actually two rooms. With French doors separating the living room from the bedroom. And large bay windows providing splendid views of the Manhattan skyline.

In addition, we provide three two-line telephones, two televisions, VCR, and individual computer and facsimile access. As well as a luxurious marble bath with separate shower, for those times when you feel like doing nothing at all.

So if you place a higher value on performance than on pretense, now you have a hotel to call your own.

RIHGA ROYAL HOTEL
NEW YORK

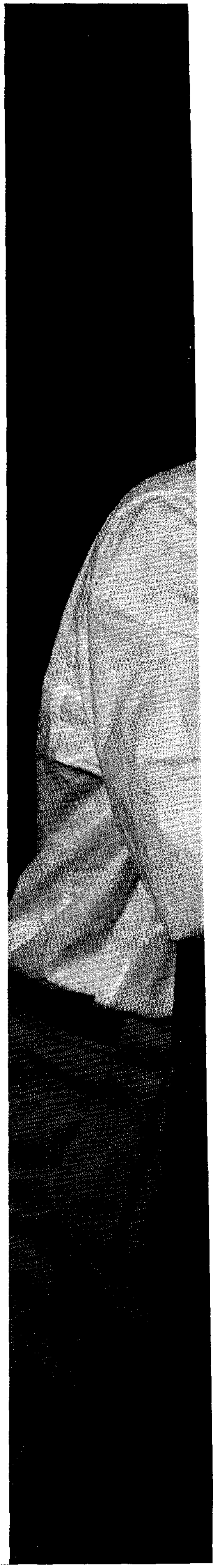
HOTEL
EL
HOTEL
HOTEL
HOTEL

151 West 54th Street, New York, New York 10019 Telephone: 212-307-5000 Fax: 212-765-6530
Toll Free: 800-937-5454 (USA & Canada) RIHGA - Royal International Hotel Group Associates

GOING PUBLIC

JOANNE AKALAITIS TAKES OVER FOR PAPP

BY PHOEBE HOBAN



"I WENT TO THE WRONG PLACE," SAYS JOAnne Akalaitis, laughing. "I'm off to a good start." The 50 people gathered in a large room at the Public Theater on a hot autumn day laugh nervously, balancing paper lunch plates on their laps. Two chairs have been set up in the front of the room for Akalaitis and her colleague Steve Cohen. But Akalaitis prefers not to be center stage. "Can you jumble your chairs up?" she suggests. People scrape into a less formal arrangement, and Akalaitis stands over to the side.

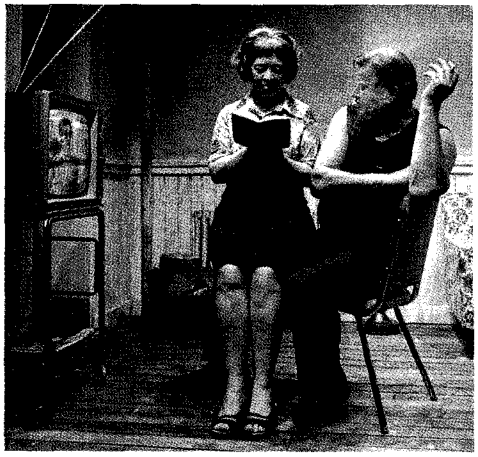
"I grew up artistically in this building," she says. "I've worked in almost every theater in this building as a writer, actor, director, and performer. So it's very special to come back in another role. I even have the distinction of directing a play here called *Red and Blue,* which was a conversation with two light bulbs, one red and one blue, which Frank Rich called the nadir of the Public Theater season." Everyone laughs loudly. "I did not know what the word *nadir* meant. In any case, it was fun."

The woman Joe Papp recently named to succeed him as head of the New York Shakespeare Festival has a short, spiky haircut and wears big glasses, black leggings, and Reeboks. Akalaitis, 54, is most emphatically not, as she told one newspaper, "Joe Papp in a skirt." Papp never had these kinds of "we're one big happy family" staff meetings, and the catered lunch is a nice nurturing touch. The group breaks up, but the first-day-of-school nervousness has been replaced by something more relaxed, less tentative. At least for the moment.

After 37 years, Joe Papp has finally brought down the curtain on the longest-running, widest-reaching one-man act in American theater history. Papp has always been the archetypal producer, a charismatic, cigar-puffing impresario who used his personal image to promote his institution. Famous for going head to head with Robert Moses to create free Shakespeare in the Park, he's also the man who brought seminal musicals like *Hair* and *A Chorus Line* to several generations of theatergoers. His productions of plays by John Guare, Vaclav Havel, David Hare, Wallace Shawn, David Rabe, David Mamet, Miguel Pinero, Christopher Durang, Thomas Babe, and Ntozake Shange, among many others, have made his

JOANNE AKALAITIS, HEAD OF THE NEW YORK SHAKESPEARE FESTIVAL, WITH MANAGING DIRECTOR STEVE COHEN.

PHOTOGRAPH BY HARRY BENSON



BY AKALAITIS (CLOCKWISE FROM TOP): *CYMBELINE* (1989), *THROUGH THE LEAVES* (1989), *HENRY IV* (1991), *AND DRESSED LIKE AN EGG* (1977).

name synonymous with New York theater. His appointment of Akalaitis last August to carry on his larger-than-life legacy shocked the theater world. As artistic director, she'll share the power with Steve Cohen, Papp's main man at the Public for the past twenty years, who has been given the title of managing director, and casting director Rosemarie Tichler, who will act as artistic associate.

The announcement was not a complete surprise. Papp first brought Akalaitis aboard as his heir apparent more than a year ago, along with three resident directors, Michael Greif, George C. Wolfe, and David Greenspan. But back then, the fact that Papp had cancer was a much-rumored, closely guarded secret. For most of last year, Papp was barely a presence in the building he had saved from demolition 26 years ago. Not only was his own health precarious, he lost his 28-year-old son Tony to AIDS last summer. Now he's done the unthinkable—acknowledged his own mortality. Papp will keep the title of producer, but Akalaitis is now the Public Theater's boss.

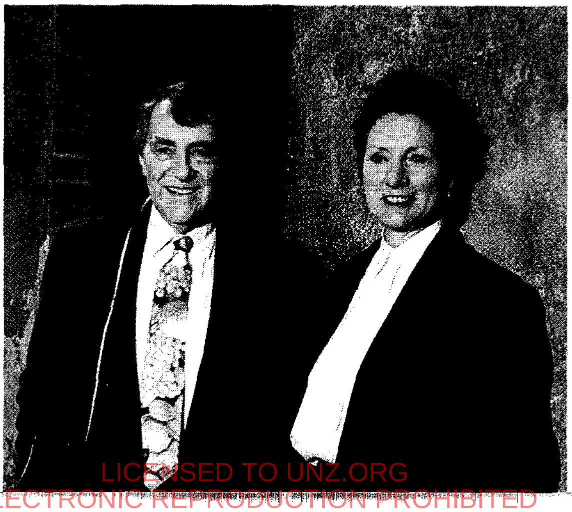
The press wasted no time pouncing. Even before the formal announcement, the New York *Post's* "Page Six" painted an unflattering picture of Akalaitis as an abrasive ideologue. The *Times* portrayed her as controversial and cold. The New York *Observer's* headline called her NO JOE PAPP. For every damning item about Akalaitis, there's been a eulogy for Papp, perhaps the first cultural czar to get a preview of his own obituaries. How has Papp reacted to the tidal wave of tributes, editorials, cards, letters, and phone calls? Says Cohen, "He came to work the day after the announcement. Joe is not dead. He's going to be around quite a while. But if the Messiah came here and became the artistic director, he or she would have a difficult time coming after Joe Papp."

I'M BORED BY ALL THE COMPARISONS," says JoAnne Akalaitis. "I never say to myself, 'What would Joe do?' Why would anyone hate me? It's not like *All About Eve.* I haven't stepped on someone's head to get what I wanted. It's not like I've ever screwed anyone in a deal. It's like it's invented. But it also has to do with something that is really important, which is an idea, a kind of prejudice about words like *avant-garde, downtown, woman, experimental, political.* That's an easy way to invent an undesirable icon. People have this terrified vision of the Public Theater as becoming this place where a bunch of people from the Lower East Side are going to do strange plays. I feel like I've been out there directing plays in mainstream theaters that have been very classy and very successful but also art. We're going to do great work. That's the commitment."

Akalaitis never planned to stumble into Papp's enormous shoes. Last year, when she left Mabou Mines, the collaborative performance group she founded with Lee Breuer, Ruth Maleczech, David Warrilow, and ex-husband Philip Glass in 1970, she had pretty much decided to give up the theater. Then Papp approached her. "I was horrified," she says. "I wasn't interested at all. I said, 'No way.' I mean, I told him I'd think about it, but inside I said, 'It's an honor, but I've always seen myself as kind of a wanderer through life, an artist, a person who just went from place to place directing plays.' I was not on any kind of a career track. And then I thought about it. And my friends said, 'It would be great if someone like you were there, because you are an artist.' "

Some of her detractors say that may be precisely the problem. Akalaitis has carved out an idiosyncratic niche as an "experimental" director whose unorthodox interpretations of everyone from Samuel

WITH JOE PAPP.



Photographs: top right, Nancy Campbell; bottom left, Carol Rosegg; all others, Martha Swope (3).

Beckett—the late playwright issued a statement from Paris to denounce the production of *Endgame* that she staged in a subway station—to the Bard. Her production of *Cymbeline* at the Public in 1989 provoked an avalanche of vituperative reviews. (John Simon called it "unconscionably absurd." *The Village Voice*'s Michael Feingold called it a "horrible mess." And one of Frank Rich's kindest words was *travesty.*)

Her production of *Henry IV* this spring got a better reception, although some critics ridiculed her penchant for anachronistic touches, like Budweiser cans, denim jackets, tires, and TV sets.

Akalaitis likes to scramble concepts. Her set for Franz Xaver Kroetz's play *Through the Leaves,* revived at the Public in 1989, looked more like Queens than like Bavaria. She staged Jean Genet's *The Balcony,* produced at A.R.T., in Latin America, with music by Rubén Blades. During her production of *'Tis Pity She's a Whore* at the Goodman, in Chicago, the word *cunt* was flashed on the set. Says Robert Falls, artistic director of the Goodman, "JoAnne loves to push buttons and probe and poke and prod."

That may be an understatement. At the Guthrie Theater in Minneapolis, she directed a play called *Leon & Lena (and lenz).* One of the corporate sponsors was Honeywell; Akalaitis dressed the heavies in jumpsuits with MONEYWELL inscribed on the back. She dedicated her production of Genet's *The Screens* to the South African and Palestinian search for a homeland. Says Garland Wright, the Guthrie's artistic director, "JoAnne doesn't compromise her principles. One of the reasons I consider her extraordinary is because of her political viewpoints." Even her fans label her work "blatantly uncommercial." Some feel that's a nice way to put it.

Bernard Jacobs, president of the Shubert Organization and a longtime associate of Joe Papp's, says, "She hasn't been doing anything that you would normally associate with standard theater. But when Joe started out, he was as anti-Establishment as any human being could be. He became a wonderful fund-raiser. This may be his latest anti-Establishment act."

Others are less diplomatic. Bob MacDonald, who left the New York Shakespeare Festival in June after serving as its general manager for three years, says, "She is a talented director. But I think as a whole the Festival will have trouble with her artistic judgment. It's just so narrow and so limited. I just don't think she has the know-how to administer this size operation. But there's always area for growth. The problem is, I don't know if the livelihood of the New York Shakespeare Festival is worth giving her a chance to experiment."

EVEN THE MESSIAH, SAYS STEVE COHEN, WOULD PROBABLY HAVE A DIFFICULT TIME COMING IN AFTER PAPP.

FROM *THROUGH THE LEAVES.*

SEATED AT HER DINING-ROOM TABLE in the $250-a-month apartment off East 14th Street that she has had since she lived in it with Glass twenty years ago, Akalaitis looks young, spunky, and unruffled by the controversy. She munches on smoked pheasant sausage from the Union Square greenmarket. "Isn't this food good!" she exclaims as she shoos her two cats off the table. Akalaitis has a childlike enthusiasm for almost everything. She's an auteur-naïf. She's smart but not savvy. She doesn't edit herself when she speaks or seem to care about the impression she is making. Her directness is disarming; it can alienate as well as attract. She doesn't really know how to schmooze; she delivers her ideas in a frank stream of consciousness that careens, sometimes in a single sentence, from wacky to wise.

"I feel a lot of pressure in relation to understanding how the Public Theater is run," she says. "And there's a lot to learn. And I'm learning it as I'm falling downstairs and into elevator shafts. And today I went to Macy's to kind of get away from it all. And that was a good thing to do. Walking around Macy's, you can really think about a lot of things. Macy's is some kind of amazing therapy. I think what's happened to me is pretty ironic. I think it's amazing. We are living in such drama about life and death. And then there's affirmative things that happen. One is the real world, where there's a fire in the Staten Island Ferry Terminal, where there's this amazing subway disaster. Where there's a painful racial tension in Crown Heights. But then there's a very surprising thing that happens, which is Joseph Papp offers his theater to me. Which is, I have to say, very refreshing and different and new and surprising and the whole deal."

Akalaitis has her own *peculiar* worldview. She was born in Cicero, Illinois, the child of working-class Lithuanian Catholic parents. "I always tell people that I grew up in a thirteenth-century ghetto. There were no blacks. There were no Jews. There were just Lithuanians there. But in our community, which was Catholic, there was an amazing kind of theater. I used to lie in bed when I was fourteen years old and kind of imagine my Academy Award acceptance speech. I loved movies. I saw *An American in Paris* thirteen times. I loved all that—the most show-business of show-business stuff."

BUT AKALAITIS DIDN'T HEAD FOR HOLLYWOOD. She studied both premed and philosophy at the University of Chicago, then went to graduate school at Stanford, planning to get a Ph.D. in philosophy. She also took an acting class. "It was so much fun. Philosophy was fun, too, but I felt I didn't have a first-rate mind. I could have had a successful academic career, but I was not Sartre. If I was going to be a philosopher, I didn't want to be some kind of hack in the academic world. I wanted to have, like, really original ideas."

After delivering a paper on suicide ("Camus called it the only philosophical question"), Akalaitis took off for San Francisco, where she auditioned for the Actors' Workshop. She got a job selling orange juice in the lobby of the theater, where she met actors Ruth Maleczech and Lee Breuer. "It was the sixties. We hung out together and did happenings. In one I threw a chair through a window. Then I decided to go to New York and have a very straight career."

Her experiences in New York were "traumatic. Basically, it was like being a prostitute in some way. And I had these kind of classic casting-couch things where someone would say, 'Let me see your legs.' I was so torn and devastated by the experiences." In the early sixties, Akalaitis met Philip Glass, and the two moved to Paris, where Glass got a grant to study with Nadia Boulanger.

When the couple returned to New York, they were joined by Breuer, Maleczech, and Warrilow. Mabou Mines, a theater collective named after a small town the troupe had visited in Nova Scotia, was founded in 1970. "One of the geniuses of Mabou Mines was that anyone could do anything and get full support," says Akalaitis. "You could be an actor and then you became a director."

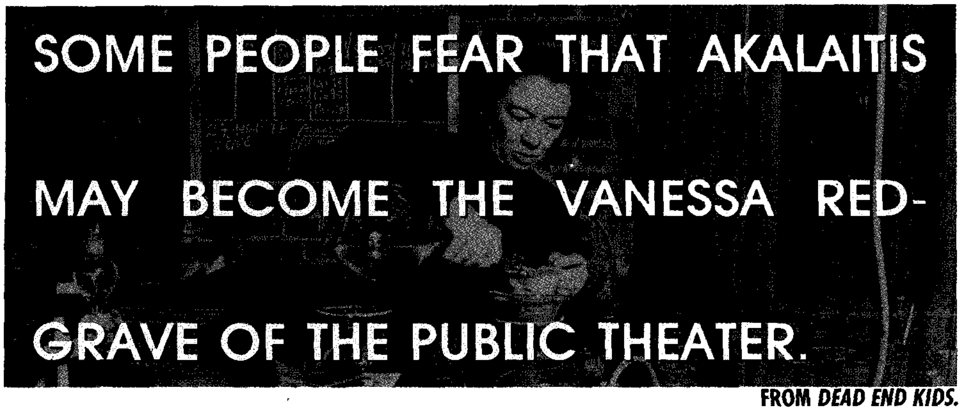
Akalaitis's first attempt at directing was a production of Beckett's *Cascando,* pro-

Photograph by Donna Gray.

duced at the Ontological-Hysteric Theater in 1975, which won an Obie. It had a seven-month run at the Public Theater. She also won Obies for the four other plays she directed at the Shakespeare Festival: *Dressed Like an Egg* (1977), adapted from the writings of Colette; *Southern Exposure* (1979), about Antarctica; *Dead End Kids* (1980), a multimedia extravaganza tracing the history of nuclear power; and *Through the Leaves* (1984), Kroetz's play about an abusive relationship between a female butcher and her lover. Akalaitis also found time to become the co-founder of the old SoHo restaurant Food, where she worked as a chef.

"Joe always thought Lee Breuer directed *Cascando,*" says Akalaitis. "I don't think Joe noticed me for years. I invited him to a workshop of *Dressed Like an Egg* at La MaMa, and he said, 'This is art.' I'll never forget it. We walked over to the Public Theater with his wife, Gail, and he said, 'You can pick a theater and do it here.' "

DURING MORE THAN THREE DECADES at the Shakespeare Festival, Papp had never seriously searched for a successor. It was widely assumed that Wilford Leach, his friend and colleague, was being groomed for the position. Leach's death in 1988 was a great blow to Papp. Over the years, he's flirted with the idea of choosing an understudy; at various times he approached Mike Nichols, Jerry Zaks, and James Lapine. They all turned down the role.



SOME PEOPLE FEAR THAT AKALAITIS MAY BECOME THE VANESSA REDGRAVE OF THE PUBLIC THEATER.

FROM *DEAD END KIDS.*

"I had lunch with all three, and for various reasons they didn't want to run an institution," says Cohen. "At one point, Joe and I went across the street to Indochine to talk about the options. One choice was to spend all the money while he was alive. His choice was to have the Festival continue beyond him."

But Papp's rapidly declining health began to force the issue. He was diagnosed with cancer about five years ago and has been in and out of the hospital ever since. "What was hard for me and, I think, others," says director Melia Bensussen, who has worked closely with Papp for the past few years, "was trying to keep secret the degree to which stuff was changing at the Public and that Joe wasn't around. The theater went through a really bad time."

As Papp was fading from the Festival, the theater's funds were evaporating. The endowment begun with revenues from *A Chorus Line* had shrunk to $13.5 million from $24 million. And, in a typically noble attack on the powers that be, Papp turned down a $50,000 grant from the National Endowment for the Arts in 1989, losing an additional $373,000 in federal grants.

IN MAY OF 1990, PAPP FINALLY ADMITted he needed some help. He appointed Akalaitis as an associate artistic director, along with three resident directors, Wolfe, Greif, and Greenspan. It was an interesting experiment: four unconventional directors, including one female, one black, and one whose work is openly gay—Papp's own version of a "mosaic." Of course, Papp himself would continue to be Mr. Producer.

But Papp never really oversaw the Lincoln Center–like restructuring of the Public Theater. After his son's death in July, he disappeared from the daily routine of the theater. "It was a personal disaster," says MacDonald. "He stopped communicating with the staff, and it was strange."

Akalaitis's vague stopgap role only made things worse. For the first five months of her tenure as associate director, she devoted herself to the production of the *Henry IV* plays. But she still managed to alienate a number of longtime staff members. There were rumblings that she was "insecure and difficult." A power play was supposedly brewing between Akalaitis and Steve Cohen. Cohen and his technicians were adamant about keeping costs down, something Akalaitis had not been known for during her previous productions at the Public.

"It's a tremendously difficult situation to put people in and just say, 'Okay, you've done it this way for twenty years,' " says Bensussen. "You've had a personal relationship with a leader, and now Joe Papp has acted like the ultimate yenta and made this match; live with it. The fact that it was a strong woman made it harder." The month before *Henry IV* opened, Papp asked Kevin Kline to help program the Shakespeare marathon. To some, Akalaitis's days seemed numbered.

By the time summer rolled around, no one had really seen Papp for months. When he appeared during the opening night of *Othello,* the first offering of this year's Shakespeare in the Park, he was surrounded by well-wishers, including Bill Hurt and Morgan Freeman. "It was very moving," says David Rabe. "People were weeping," says a staffer.

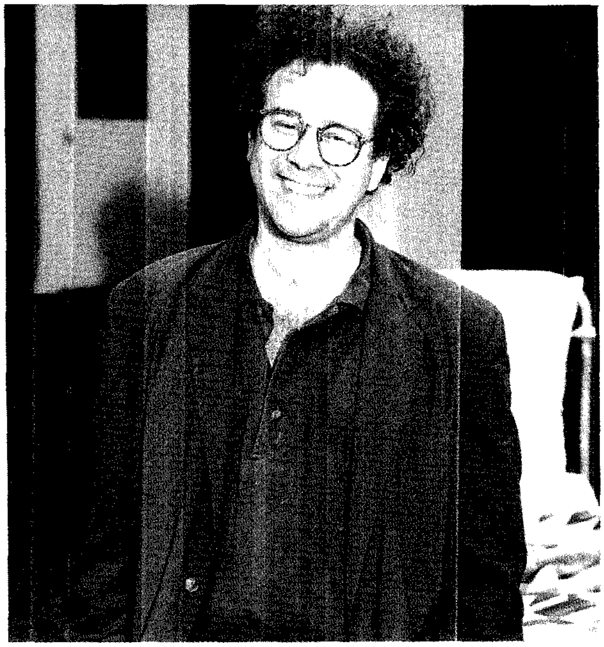
While Papp was getting tears, Akalaitis was getting jeers. In July, the *Post* linked the semi-nude Portuguese production of *A Midsummer Night's Dream* (actually commissioned by Papp) with Akalaitis. "Her productions have neither brought in audiences nor gotten decent reviews," the paper reported one source as having said. "The Public Theater was carved out of the personality and the chutzpa and the political acumen of a great showman of the old school—Joseph Papp. Then he appointed this avant-garde abrasive director who couldn't make a friend at her own birthday party."

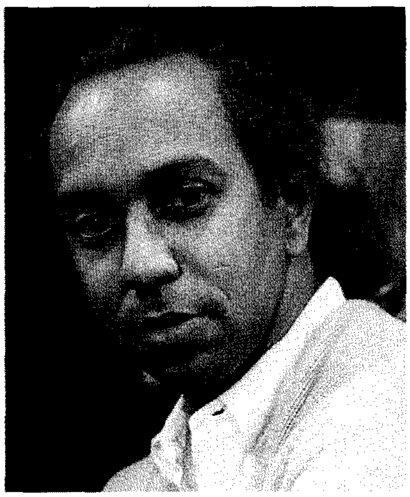
Less than a month later, Papp, with uncharacteristically bad timing, formally announced that Akalaitis was taking his place. Staffers at the Public Theater immediately began exerting spin control. "It's like a *shiddach,* an arranged marriage," says Cohen now. "JoAnne and I were talking about how we'll work together. It's like a binary star system. We won't eclipse Joe, but we'll work as a single entity that revolves around a common central gravity, the survival of the New York Shakespeare Festival. JoAnne has a real clear vision of the theater she wants to run, and it's not that dissimilar from Joe's."

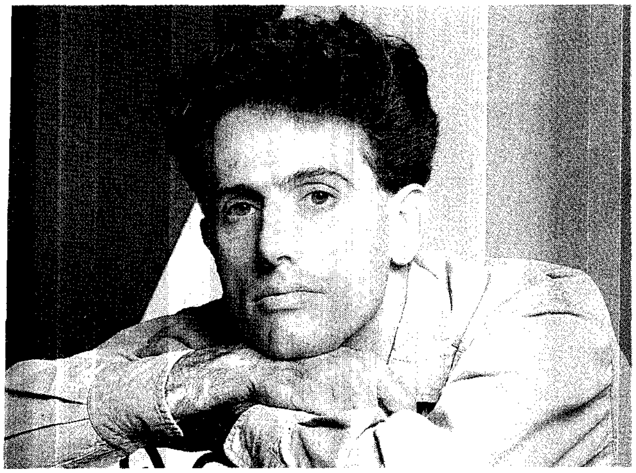
This season, Anne Bogart will direct Bertolt Brecht's *In the Jungle of Cities,* in a co-production with Mabou Mines. Michael Greif is directing *Pericles*. George Wolfe, who has taken the year off to prepare the Broadway version of his musical *Jelly's Last Jam,* will put on a series of solo performance artists. David Greenspan is directing two short original works. Bensussen, whom Papp quietly named as a fourth director last year, is directing Federico García Lorca's *Blood Wedding,* translated by Langston Hughes. There's also Cheryl West's play about a young black jazz musician who discovers he has AIDS, a co-production with the Second Stage. And Akalaitis herself will direct two plays, John Ford's *'Tis Pity She's a Whore* and Jean Genet's *Four Hours in Shatila,* which will be coupled with Dario Fo's *The Story of the Tiger.* Not light fare, Akalaitis admits.

In fact, *Four Hours in Shatila* has already caused a controversy. Based on an article by Jean Genet, the play is about the 1982 massacre in the Palestinian refugee

Photograph by Carol Rosegg.







THE PUBLIC'S DIRECTORS (CLOCKWISE FROM TOP LEFT): MICHAEL GREIF, MELIA BENSUSSEN, GEORGE C. WOLFE, AND DAVID GREENSPAN.

camp. Initially, Papp himself was against Akalaitis's producing the work. Two years ago, in what some people saw as a caving in to the theater's Jewish constituency, Papp waited until the last minute to cancel a production by the Palestinian theater group El-Hakawati. How could the man who turned down an NEA grant refuse to let Akalaitis freely exercise her artistic expression?

It's just like Akalaitis to push the envelope. "The board did have a problem, but like the sensible people they are, they realized it was a question of artistic freedom," she says. "Joe was upset about it. But it was never my intention to get permission to do it. It came down to a question of artistic integrity and autonomy. He may wish I hadn't decided to do *Shatila.* But it's very much in the tradition of this theater to do this kind of piece. You know, we shouldn't dwell on it. It's such a little thing."

But some fear Akalaitis may become the Vanessa Redgrave of the Public. When she was arranging a visit to the Mideast this summer, she asked her travel agent to get her a ticket to Palestine. She wrote a piece about her trip in the "Arts and Leisure" section of the New York *Times.* At least one powerful member of the board has expressed serious concern about what he perceives to be Akalaitis's anti-Israeli position. "I had a problem with the idea of *Shatila* to begin with," says Gil Shiva, a prominent investor who was married to Susan Stein, the daughter of Jules Stein, and helped donate a theater to the Public. "But I did not want to be guilty of censoring art. Akalaitis's article made me realize that she confuses art with politics. I plan to discuss it with Joe and the board as soon as possible."

AS RECENTLY AS A FEW MONTHS AGO, even Papp may have had some second thoughts. One rumor circulated that he asked Lincoln Center Theater's Bernard Gersten to come back to the theater he had been fired from twenty years ago. (The two men have reconciled, and Papp has recently stayed with Gersten. But Gersten says his taking the job was never a consideration.) Papp also reportedly asked James Lapine if he would reconsider. Papp's doubts only served to solidify Akalaitis's desire to run the theater. "She had to make a real case for herself," says a friend. "JoAnne fought for it."

Still, Papp has assembled a sort of executive advisory committee that includes Kevin Kline, set designer Robin Wagner, Gersten, and former artistic director Gerald Freedman to ensure some continuity for the institution. "Joe wanted to reaffirm the involvement of members of the Shakespeare Festival family," says Kline. "But we don't know yet exactly how this group will function. Joe's always been a great admirer of JoAnne's work. Joe wants to let go of the reins, but he wants to make sure the horse doesn't go wild."

"The thing about Joe is he could make waves and get away with it," says Stanley H. Lowell, a former deputy mayor who is a longtime member of the board. "Not many people can do that. Joe could fight for causes and get involved in politics and make enemies and still survive. He has a fine touch that permitted him to fight with friends and still get support." Lowell points out that the details of Akalaitis's contract are still being worked out.

Can Akalaitis make the leap from a director of risky, innovative work to programming that appeals to a wider audience?

"I think Joe and I share notions of what theater can do in the world," she says. "I think there has to be a way for people who live in Queens someplace, who work in a factory, to go to the theater, not just people who go to trendy restaurants on the Lower East Side. I think this theater should do some new plays, especially by writers of color, and we are going to be very aggressive in our outreach to that community. I have a personal quota system. I arbitrarily just say half the people in the play have to be people of color. Because if that's not our goal, then we won't do it, because it's easier not to do it. And we are sending out the word that this theater is trying to get new audiences. People of color, young people. The theater is my life, and *this* theater is my life."

Akalaitis takes a sip of wine and continues: "I want *everything,* and then you negotiate from there. If you start limiting your imagination, then you limit it more and more and more and more and more and you become sort of a kind of little dried-out worm. One of my major priorities is to make the theater a home for actors, designers, directors, and writers. The artist is not privileged to work at the institution. The institution is there to *serve* the artist." ▬

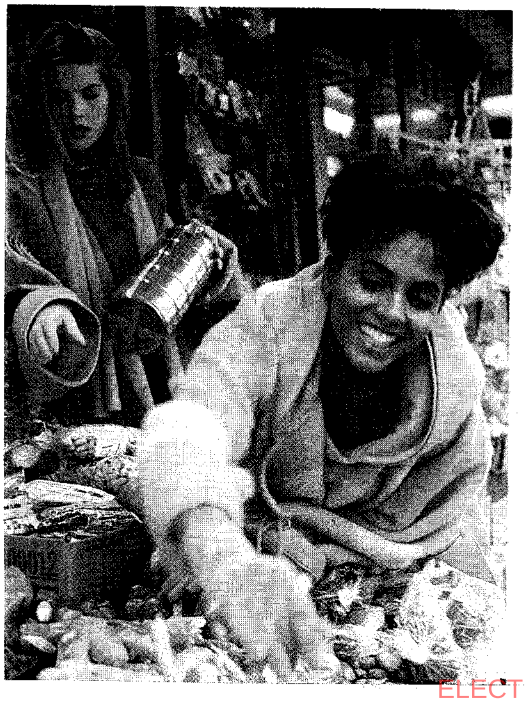
Photographs: top left, bottom right, Martha Swope; top right, courtesy of the Public Theater; bottom left, Martha Swope Associates/William Gibson.

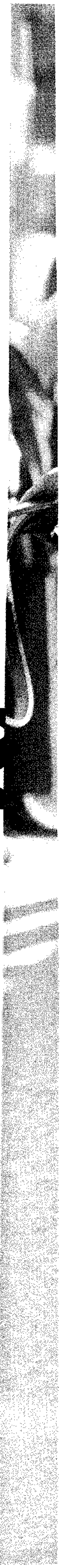
LONG STORY

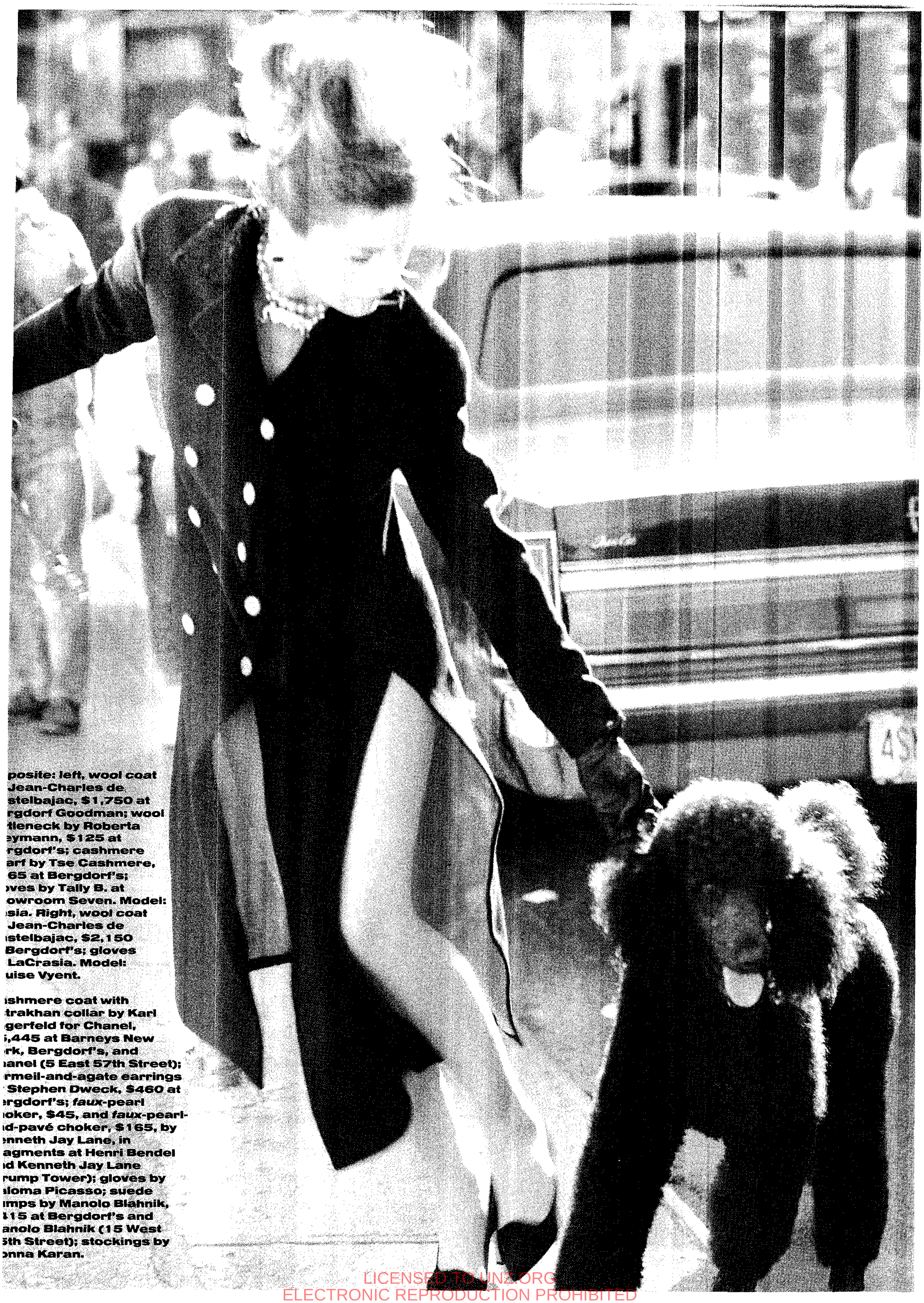
BY MARTHA BAKER

As the temperature drops and the days grow shorter, hemlines are starting to fall—at least on coats. Calvin Klein studies the classics in camel, while the future looks bright for Jean Charles de Castelbajac. Geoffrey Beene's is an elegant affair, and Isaac Mizrahi covers all the bases with a flirty trench. Even if skirts continue to climb, you won't be out in the cold.

PHOTOGRAPHED BY
FRANS VAN DER HEYDEN

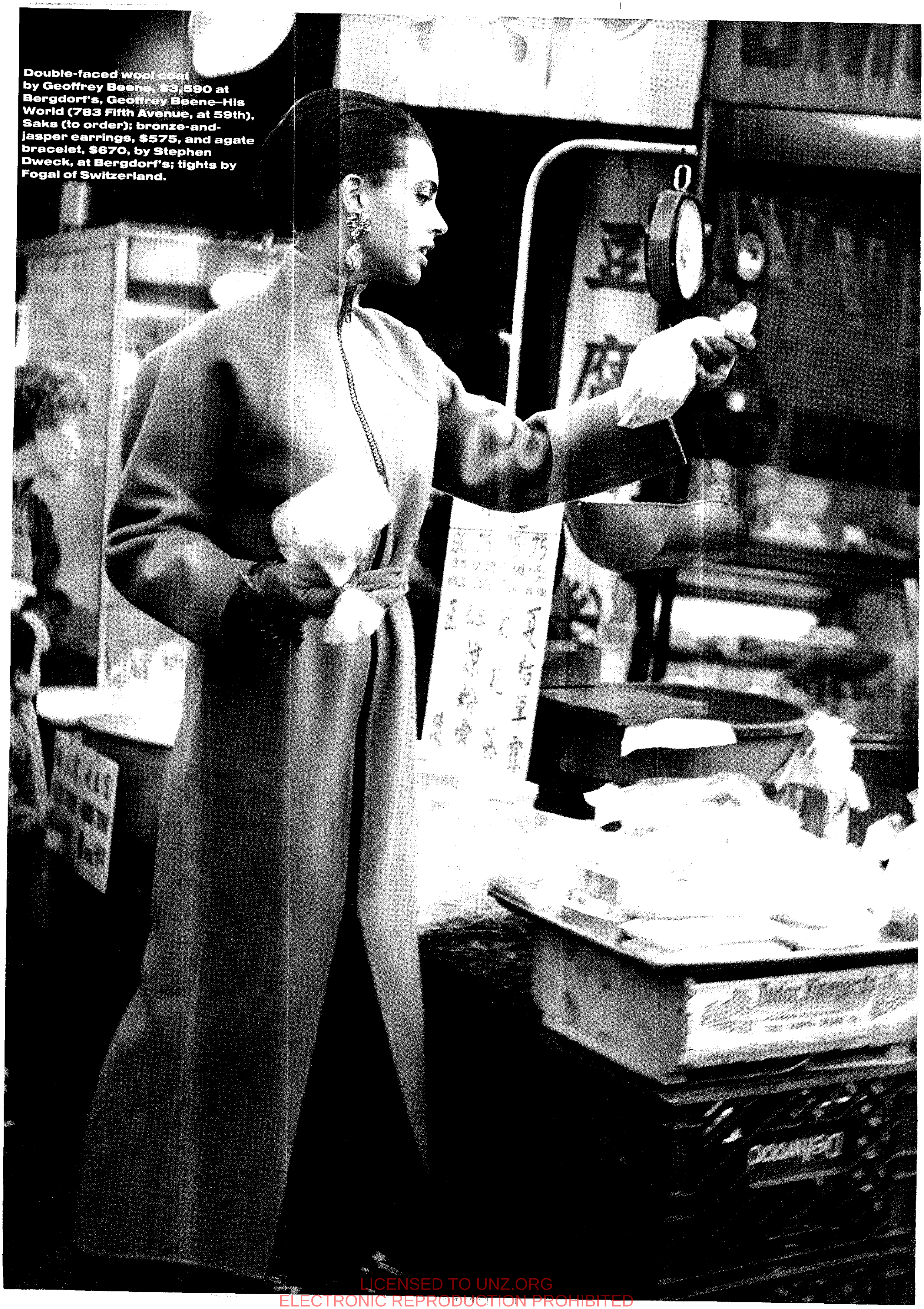




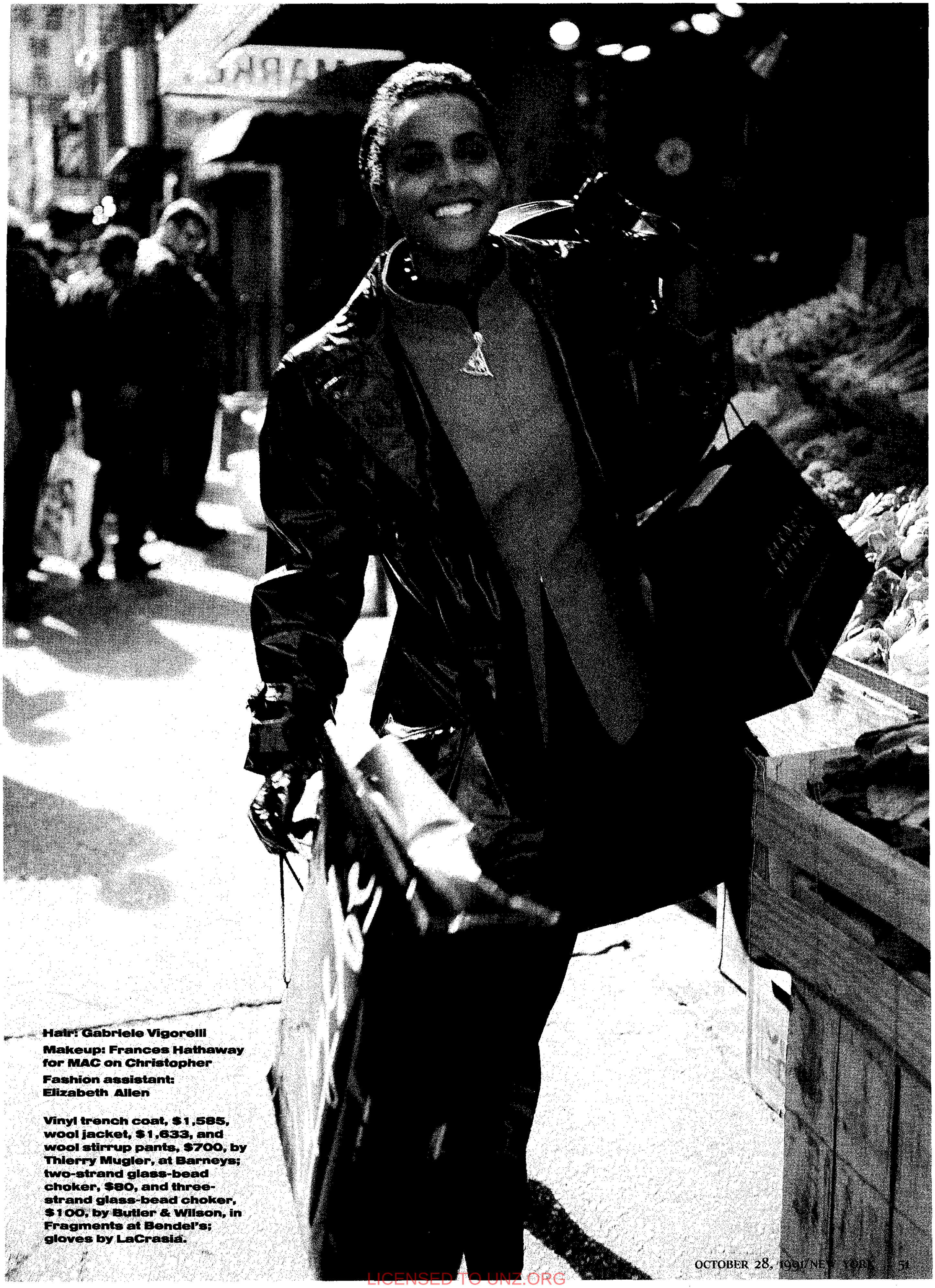


posite: left, wool coat
Jean-Charles de
stelbajac, $1,750 at
rgdorf Goodman; wool
tleneck by Roberta
eymann, $125 at
rgdorf's; cashmere
arf by Tse Cashmere,
65 at Bergdorf's;
oves by Tally B. at
owroom Seven. Model:
sia. Right, wool coat
Jean-Charles de
stelbajac, $2,150
Bergdorf's; gloves
LaCrasia. Model:
uise Vyent.

shmere coat with
trakhan collar by Karl
gerfeld for Chanel,
,445 at Barneys New
rk, Bergdorf's, and
anel (5 East 57th Street);
rmeil-and-agate earrings
Stephen Dweck, $460 at
ergdorf's; *faux*-pearl
oker, $45, and *faux*-pearl-
d-pavé choker, $165, by
enneth Jay Lane, in
agments at Henri Bendel
d Kenneth Jay Lane
rump Tower); gloves by
loma Picasso; suede
mps by Manolo Blahnik,
15 at Bergdorf's and
anolo Blahnik (15 West
th Street); stockings by
onna Karan.



Double-faced wool coat by Geoffrey Beene, $3,590 at Bergdorf's, Geoffrey Beene–His World (783 Fifth Avenue, at 59th), Saks (to order); bronze-and-jasper earrings, $575, and agate bracelet, $670, by Stephen Dweck, at Bergdorf's; tights by Fogal of Switzerland.

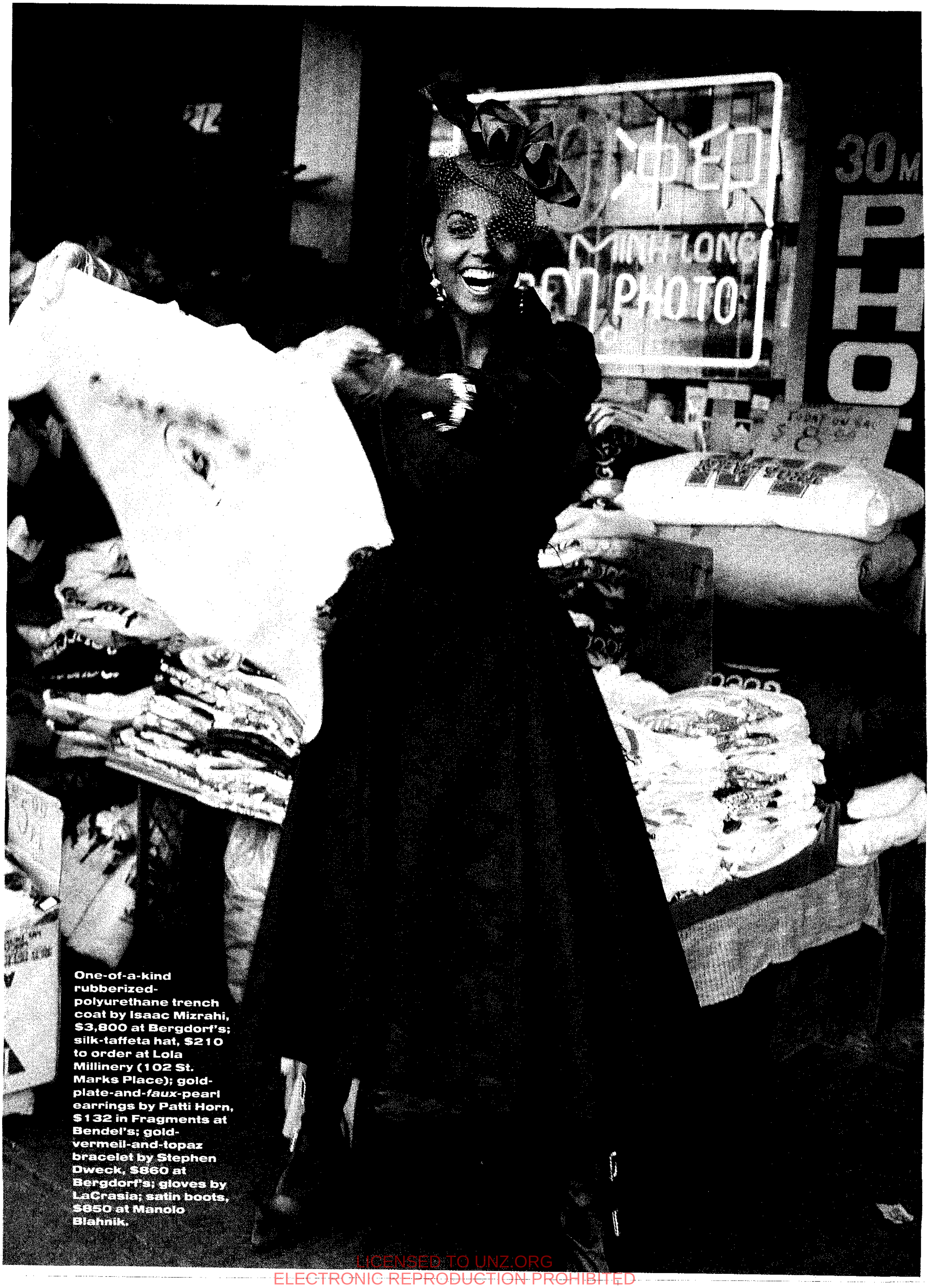


Hair: Gabriele Vigorelli

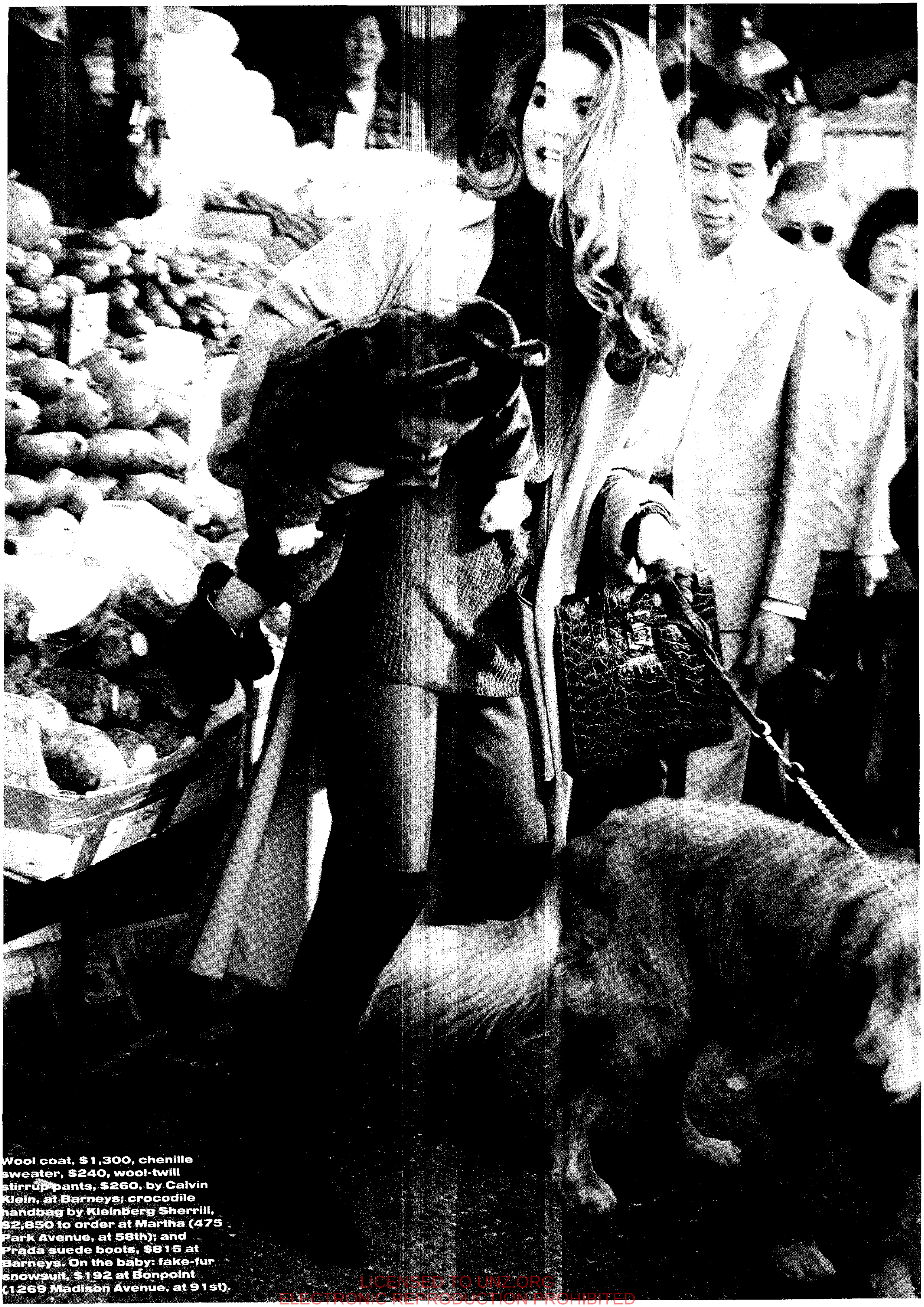
Makeup: Frances Hathaway for MAC on Christopher

Fashion assistant: Elizabeth Allen

Vinyl trench coat, $1,585, wool jacket, $1,633, and wool stirrup pants, $700, by Thierry Mugler, at Barneys; two-strand glass-bead choker, $80, and three-strand glass-bead choker, $100, by Butler & Wilson, in Fragments at Bendel's; gloves by LaCrasia.



One-of-a-kind rubberized-polyurethane trench coat by Isaac Mizrahi, $3,800 at Bergdorf's; silk-taffeta hat, $210 to order at Lola Millinery (102 St. Marks Place); gold-plate-and-*faux*-pearl earrings by Patti Horn, $132 in Fragments at Bendel's; gold-vermeil-and-topaz bracelet by Stephen Dweck, $860 at Bergdorf's; gloves by LaCrasia; satin boots, $850 at Manolo Blahnik.



Wool coat, $1,300, chenille sweater, $240, wool-twill stirrup pants, $260, by Calvin Klein, at Barneys; crocodile handbag by Kleinberg Sherrill, $2,850 to order at Martha (475 Park Avenue, at 58th); and Prada suede boots, $815 at Barneys. On the baby: fake-fur snowsuit, $192 at Bonpoint (1269 Madison Avenue, at 91st).

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

The Wild Crunch

Folks have always relied on pretzels and chips when they want something to crunch. But now Just Crisps have come on the scene. These golden-toasted sourdough slices are heartily seasoned and outdo other savory biscuits for dipping, crumbling into soups and salads, and for general munching ($3.99 to $4.99 for a six-ounce bag). There's also a winner in the cinnamon-toast league. It's Zaidy's Pletzels, baked pita slices dusted with cinnamon and sugar (they also come in Parmesan and onion). These extraordinary sweet slices are wonderful with both coffee and tea (about $2.99 for a six-ounce bag).—**Barbara Costikyan**

FAIRWAY MARKET/*2127 Broadway, near 74th Street/595-1888*

GRACE'S MARKETPLACE/*1237 Third Avenue, at 71st Street/737-0600*

A Link to the Blast

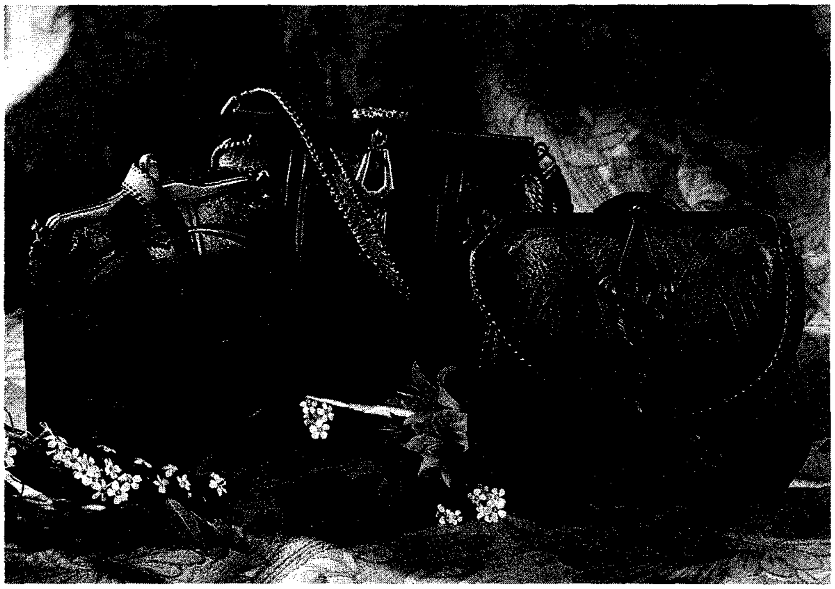
These cuff links are right on target—they're regimental links once used by the British Royal Artillery. Although the regiment was founded in 1716, these gilt-metal-and-blue-enamel beauties are from the forties ($130).

BERGDORF GOODMAN MEN
Kentshire Boutique
Main floor

Leather Perfect

The American Art Nouveau movement spawned more than furniture, home accessories, and jewelry. It also produced these enchanting leather handbags. Made of beautifully crafted hand-tooled leathers, they have nickel-plated-copper frames and intricate "turnloc" clasps. And though these purses date from the turn of the century through the twenties, they're every bit as stylish as any of today's designs ($150 to $300).

PANACHE/*525 Hudson Street, near Charles Street/242-5115*



Photographs: left, Tria Giovan; top, Ellen Silverman; shirts courtesy of Davide Cenci; bottom, Monica Stevenson.

Watch on the Grime

MERIT
Silver Polish
MERIT
Copper, Brass & Metal Polish
MERIT
Carpet & Upholstery Cleaner
8 FL. OZ.
MERIT
POLISH
DANGER:
8 FL. OZ.
The National Trust Manual of Housekeeping
A NEW EDITION OF THE PRACTICAL GUIDE TO THE CONSERVATION OF OLD HOUSES AND THEIR CONTENTS
WITH AN INTRODUCTION BY JOHN CORNFORTH

Most of us will never have to know how to dust a stuffed elephant or clean an eighteenth-century harpsichord. But now that the collecting bug has bitten so many of us, we *may* want to learn about the proper way to clean a picture frame, wash fine porcelain, even care for ormolu candlesticks. Since the National Trust is in charge of maintaining the fragile interiors of historic houses, its *Manual of Housekeeping* ($29.95) is a fascinating compendium of tips on the intricacies of correct housekeeping. For less esoteric cleaning jobs, there's the F. A. Seeds Company's quality products. Frank Seeds was a nineteenth-century Kentucky cabinetmaker who came up with a hand-mixed dressing to preserve his fine furniture. It became so popular that in 1883, his son formed a company to sell the wood dressing. Now the company also makes metal polishes, leather conditioners, and carpet and upholstery cleaners ($8 each).

THE NATIONAL TRUST MANUAL OF HOUSEKEEPING/*Viking/Doubleday Book Shops, 724 Fifth Avenue, near 57th, 397-0550; and Waldenbooks/All locations*

F. A. SEEDS COMPANY POLISHES AND CLEANERS/*Zona/97 Greene Street/925-6750*

Nordic Exposure

Karin Romhild Chaudhari and Louise Manganello have brought a touch of Scandinavia to Madison Avenue. Almue Stuen (loosely translated, it means "folk-culture home") is a charming shop filled with a distillation of merchandise whose roots go back to old Nordic culture. The winning sweaters and coats—a visual mix of Ralph Lauren, American Indian, and Norwegian—share the spare, three-level space with pewter, copper, and glass home accessories; iron tables, chairs, and fireplace tools (the look is Nordic, even though some are made in Minnesota); and early, museum-quality painted furniture. Of course, there are Marimekko dresses, along with classic ginger cookies in Carl Larsson tins, and ever-changing exhibitions of Scandinavian art. (From $25 for a Norwegian pewter pin to $225 for a hand-knitted sweater to $495 for a wool-blanket jacket to $25,000 for a carved solid-pine armoire.)

ALMUE STUEN/*1061 Madison Avenue, near 80th Street 517-5744*

Photographs: top, Jeremy Shatan; bottom, Andrew Garn.

Movies/David Denby

MS. WOODY

"... *Antonia & Jane* is uneasily stuck between realism and comedy; John Sayles's new *City of Hope* seems like a TV movie..."

SEX, PLEASE, WE'RE BRITISH: *Bill Nighy, Saskia Reeves, and Imelda Staunton.*

Antonia & Jane, THE THIRD FEATURE MADE by the young English director Beeban Kidron, is something of a promissory note: The movie is no more than moderately entertaining, but the 30-year-old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. Meanwhile, we have this modestly pleasing comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her.

"A female Woody Allen" was my first response to Kidron's tone, and I'm sure many people will say the same. The movie is appealingly open-ended, like early Woody, and there are many other resemblances, including some very neat movie and TV parodies—pure play. Kidron doesn't act herself, but her heroine Jane, who is short and pale, wears her big glasses everywhere (just like Woody), even in bed with one of her dismaying boyfriends.

Staunton, a well-known stage actress, alternates between forlorn kvetching and cockeyed determination; she may be an expressive comic performer, but for some reason Kidron has put her in drapes—with those huge specs and hair as thick as a lord chamberlain's wig, she's practically invisible. A Jewish bookworm in her middle thirties, Jane spends weekend evenings playing old jazz records for the rather cloyingly grateful inhabitants of the Golda Meir Retirement Home. Kidron appears to be openly acknowledging Allen's influence—and not only with her self-lacerating heroine. Jane and her boyfriend, Norman, love Fellini (something of an Allen obsession), and the same Prokofiev piece that Allen used in *Love and Death* shows up here.

The blonde, beautiful Antonia, in this scheme, serves as the handsome Wasp figure that Tony Roberts used to play in Allen's films, only Antonia is no mere sidekick; she's fully an equal. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. A strenuous type who puts herself together with great panache, Antonia is born for success, but it mysteriously eludes her. She's the victim of accident and her own willpower: She takes Jane's lover away and marries him, only to wind up with a self-absorbed and hostile narcissist. Saskia Reeves has the kind of self-confident yet vaguely troubled beauty that could, with a little push, be made into the basis of a splendid comic persona, but she's not there yet—she's a little too straight for this farcical stuff.

Kidron doesn't quite pull the movie together, but there are moments. The British are lucky to find sex an endless source of humor (rather than the pained, self-conscious battleground that it's become here). There is, for instance, the rather diffident and shapeless book lover Norman (Richard Hope), who lies quietly next to Jane in bed, becoming aroused only when she reads to him from Iris Murdoch's novels (starting with the blurbs on the back jacket). When Jane complains to her analyst, Kidron does her own version of the kind of Woody Allen gag that lasts only one shot—the lumpy Jane, say, as a fashionable heroine in a frightfully brittle thirties play (Noël Coward?), mouthing the lines along with a recording in her own living room. Most of Kidron's gags, however, don't take off; they're just a little bit limp or underdone. The problem, I think, is that Kidron is uneasily stuck between realism and comedy. Woody Allen, when he appeared in an early movie like *Bananas*, was so stylized a figure that he seemed removed from any real pain. Though borderline masochistic, he was irrepressibly funny—bizarre jokes kept bursting out of him—and by the time he got to *Annie Hall*, he began to stand up for himself and hit back at the world. But these two women seem genuinely unhappy. Too often there's a glum, depressive quality about the jokes, a British moldiness, that kills the fun.

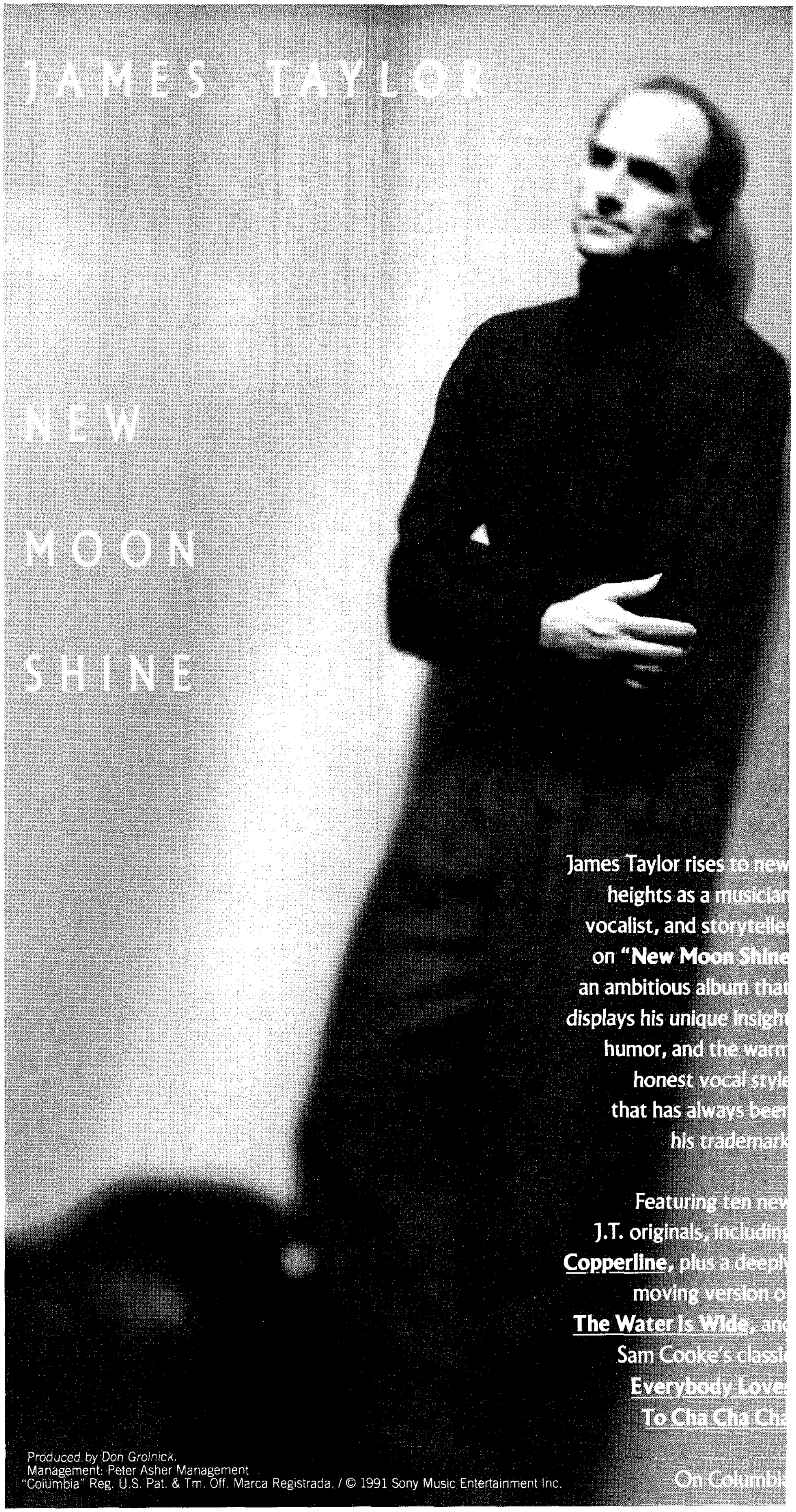
Yet the relationships don't quite work on the realistic level either. The men are all blandly unappealing (if she is to survive commercially, Kidron had better develop some cinematic interest in the opposite sex), and nothing but an envious curiosity appears to be holding Antonia and Jane together. When they finally fall into each other's arms—women more closely tied to each other than to any man—one doesn't feel the surge of emotion that is obviously intended. Can imitative art be great? I can't answer that question now. Kidron's next film, a grander affair, stars Marcello Mastroianni, Shirley MacLaine, Jessica Tandy, and Kathy Bates. Maybe then.

JOHN SAYLES'S NEW MOVIE, **City of Hope,** has a lot more going on it than did his recent efforts, *Matewan* and *Eight Men*

Out, both of which were so becalmed they seemed populated by zombies. Sayles, the novelist who has written and directed five independently produced movies, appeared to be developing an alarming penchant for draining the life out of interesting subjects. It's with something like chagrin, therefore, that I have to report that he's done the opposite this time, pumping *up* his characters, filling them with tempestuous emotions, while displaying a heavy charge of despair as a filmmaker. *City of Hope* is about urban rot; yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand.

We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. The two principal characters are young men struggling to find their souls: Nick (Vincent Spano), a good-looking lout who wants to get out from under his loving but corrupt dad (Tony Lo Bianco); and Wynn (Joe Morton), a black city councilman who is trying to become the leader of an embattled and aggrieved community that wants power and is indifferent to truth. The many forces of power, ambition, and principle are brought to a climax over the proposed destruction of some slum housing for a new real-estate project.

Sayles touches on all the urban-blues problems, and he's evolved a complex, crisscrossing geography, with the camera drifting from person to person as they unknowingly pass one another in the street or City Hall. As a piece of cinematic planning, *City of Hope* is amazing, but a lot of these transitions mean very little—the movie is more successful as engineering than as drama. Sayles seems to be trying for the multilayered approach that Robert Altman developed in *Nashville,* but his material has little of Altman's flavor, oddity, or wit. Most of the scenes are very square—for instance, the conflict between Vincent Spano and Tony Lo Bianco, which comes out of Arthur Miller and fifties movies. In place of orginality, Sayles has worked up a noisy violence of speech and sentiment that, to my ears, sounds tin-eared and merely serviceable, almost generic, as if he had concocted profane dialogue for characters that were taken from local-TV news reports. The only completely successful element in the movie is the vile garage-owning fence whom Sayles himself plays with deadly quiet. Sayles may never be a great movie director, but he can play a bastard as well as anyone. ▬



JAMES TAYLOR

NEW

MOON

SHINE

James Taylor rises to new
heights as a musicia
vocalist, and storytelle
on "**New Moon Shine**
an ambitious album tha
displays his unique insigh
humor, and the warn
honest vocal style
that has always been
his trademark

Featuring ten new
J.T. originals, including
Copperline, plus a deeply
moving version o
The Water Is Wide, an
Sam Cooke's classi
Everybody Love
To Cha Cha Cha

On Columbi

Produced by Don Grolnick.
Management: Peter Asher Management
"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / © 1991 Sony Music Entertainment Inc.

HMV
MUSIC SUPERSTORES
72nd & Bwy 86th & Lex

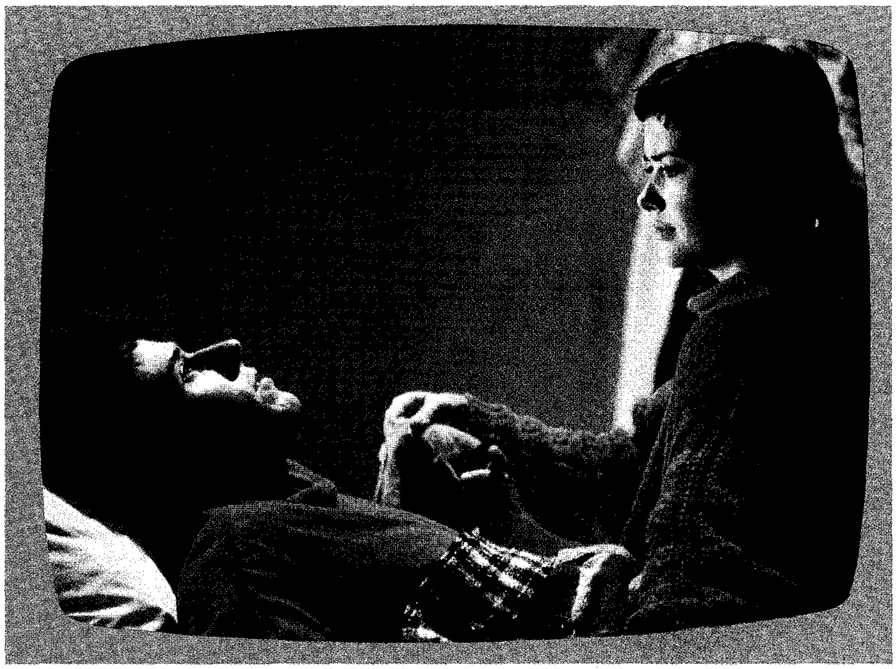
$7.99 Cassette
$11.99 Compact Disc

Appearing at The Paramount theate
October 25, 26, 27, 29, 30, 31

Television/John Leonard

OVER 'EXPOSURE'

". . .What's missing from *Northern Exposure* is unpredictability; Moyers listens as recovering alcoholics grope toward sanity. . ."



TOO MUCH SEX?: *Dr. Joel Fleischman (Rob Morrow) and Maggie (Janine Turner).*

RICK CAME BACK AS A DOG LAST WEEK—AN Alaskan malamute. You will remember Rick as the latest dead body in a long line of Maggie's boyfriends. A space satellite fell on Rick in an episode last season of **Northern Exposure** (Mondays; 10 to 11 P.M.; CBS). Because the satellite fused with Rick's corpse, the folks in Cicely, Alaska, had to bury him in a customized coffin with the antenna sticking out. The idea of Rick with an antenna was a lot funnier than the idea of Rick as a dog, no matter how you may feel about reincarnation (and I'm in favor).

But *Northern Exposure* was funnier last season than it has been this season. I hate to say this, but I have to, because the children are calling me from California, and friends from Texas to Tulsa, and enemies on the Upper West Side. What gives? I'd promised Cicely was a point in space-time where even Samuel Beckett could have been happy and might be mentioned. After all, Leon Trotsky and Susan Sontag were mentioned last year, and Walt Whitman and Gertrude Stein, and Albert Einstein and Krishnamurti. Ed (Darren Burrows), the 180–IQ half-Indian, had gone to every movie ever made. And Maurice (Barry Corbin), the ex-astronaut and real-estate tycoon, was intimate with every Hemingway cliché. And who will ever forget the parody of *Twin Peaks,* or Sasquatch the gourmet cook, or, after the mass neurosis of the breaking of the ice, the marathon of naked men in the streets of Cicely like the running of the Pamplona bulls?

It was as if Dr. Joel Fleischman (Rob Morrow), who has to practice in Cicely because the state of Alaska paid his way through medical school, had brought the Upper West Side with him, like hallucinogens. What he found was a community so downright Buddhist in its forgivingness as to be supportive of any cultural juxtaposition. It's also as if, having become a surprise hit last spring and a word-of-mouth triumph in summer reruns, *Northern Exposure* is suddenly looking over its shoulder; how did we get here? One sure sign of playing it safe: There has been far too much attention paid this fall to the sex lives of Maggie (Janine Turner), the bush pilot with raging hormones; and Shelly (Cynthia Geary), the eighteen-year-old former Miss Northwest Passage shacked up with Holling (John Cullum), the 63-year-old tavernkeeper; and even Chris (John Corbett), the Jungian disc jockey and *Rolling Stone* mail-order minister who seemed last season to be picking up quasar transmissions from the plate in Norman Mailer's head.

What's missing this season, besides the literary references, is the unpredictability. Maybe it's an anxiety attack. Maybe, on the other hand, executive producers Joshua Brand and John Falsey are too busy over at NBC, fine-tuning *I'll Fly Away,* the classiest new series of the season. I don't know what to suggest. What if the moose read Saul Bellow and spoke his twitchy speed-freak patter of the sentimental and baroque, the mandarin and slangy, the long ironies and low laughs? Claude Lévi-Strauss might pay a surprise visit to Cicely in search of the baby-snatching frog that's so important to the honey cycle in Tacuna Indian mythology. Or Mordecai Richler: He needs a place to hide after the things he said about Canada in *The New Yorker.* What about Druids, or the Bavarian illuminati, or a variation of *The Flying Dutchman* on the Exxon *Valdez*?

Maybe not. But *Northern Exposure* is in danger of becoming no longer, well, er, ah, *hip.*

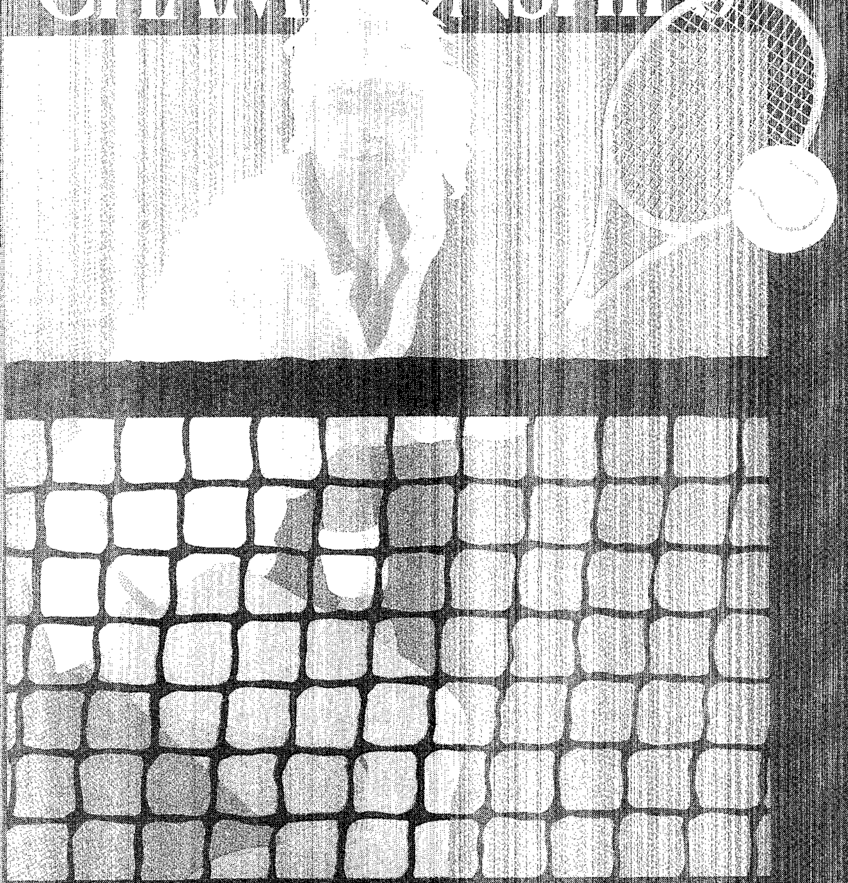
Sleepers (*Masterpiece Theatre,* SUNDAYS, October 27 through November 17; 9 to 10 P.M.; Channel 13) suggests that in 1966 the KGB sent two spies to Swinging England, then lost them. The existence of Jeremy Coward (Nigel Havers) and Albert Robinson (Warren Clarke) is rediscovered in 1990, when a vault in the Kremlin is opened on a roomful of photographs of Harold Wilson and records by the Beatles. KGB major Nina Grishina (Joanna Kanska) is dispatched to London to find the wayward. Thanks—but after all this time, they'd really rather be English: "Give it up, all for a bowl of red cabbage and a bed-sitter in Vladivostok?"

The BBC is making fun of John le Carré, of Anton Chekhov, and of itself. Because Jeremy's an investment banker, the CIA suspects industrial espionage. Because Albert is a Yorkshire union man, MI5 suspects a plot to undermine the nation with soccer hooliganism. There are also jokes about Thatcherite welfare cutbacks, private schools, and traditional Western "goodies" like "unemployment, drugs, and quiz shows," not to mention the poet John Betjeman. Besides the agreeable time

Photograph by Tony Esparza.

THE THREE MILLION DOLLAR

VIRGINIA SLIMS CHAMPIONSHIPS



SELES, GRAF, SABATINI, SANCHEZ VICARIO, NAVRATILOVA, CAPRIATI

ALONG WITH THE OTHER TOP FEMALE SINGLES AND DOUBLES PLAYERS.

NOVEMBER 18-24, 1991

FOR TICKET INFORMATION, CALL

212/465-6500

TICKETMASTER 212/307-7171

KRAFT GENERAL FOODS WORLD TOUR

The Garden MADISON SQUARE GARDEN
A Paramount Communications Company

PARTICIPATING SPONSORS:

FILA SPORTS • RADO SWISS WATCHES • KONICA FILM & CAMERAS

SPONSORED BY
VIRGINIA SLIMS 100's.

15 mg "tar," 1.1 mg nicotine;
Menthol 15 mg "tar," 1.2 mg nicotine
av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

© Philip Morris Inc. 1991

we spend with Kanska ("Little Miss Iron Knickers"), Havers, and Clarke, there is a Soviet sub, a stuffed monkey, a Michael Gough, and a surprise ending. *Sleepers* is wonderful.

I MAY NOT BE THE ONLY WRITER AT *New York* to think that Twelve Step self-help programs aren't quite as dangerous to the health of the republic as, say, political correctness on our college campuses (the other great bogeyman around here), but let me be the first to say so in these pages. I mean, what's so threatening about a democracy of the damaged telling one another stories? These stories, of joblessness and paranoia, of smashed cars and nights in jail, of spouse-beating, child abuse, hallucinations, and attempted suicide, of waste and pain, disconnection and the end of love, help us through the night. Whether God shows up at AA meetings, I wouldn't know, but somehow in the collective wisdom, witness, and example of these friends of your affliction, there is a kind of grace. You are not quite so much a stranger to yourself, and so you go to bed, one midnight at a time, having chosen not to drink. Would we be better off comparison-shopping for fusilli or shoes?

In **Circle of Recovery** (Wednesday, October 23; 9 to 10 P.M.; Channel 13), Bill Moyers visits an all-black men's group of recovering alcoholics and addicts in San Francisco, California. He listens as they think out loud about their fathers and their children, women and racism, prison and chemical dependency. As Moyers listens to them grope their way to sanity and self-esteem, the men are listening to one another and Coltrane. No wonder *The New Republic* has felt it necessary to savage Moyers; he still cares about everything yuppie neo-liberals, on their careerist tricycles, have discarded as excess baggage, the junk of social conscience.

In brief: IT'S A MIXED BAG OF MADE-FOR-TV movies this week: Teri Garr gives the best performance in **Stranger in the Family** (Sunday, October 27; 9 to 11 P.M.; ABC). As the mother of a teenage accident victim/amnesiac, Garr almost destroys the rest of her family in her rage to reclaim a "perfect" past. . . . James Arness returns in **Gunsmoke III: To the Last Man** (Sunday, October 27; 9 to 11 P.M.; CBS), the best of the *Gunsmoke* retreads, with an adoring daughter (Amy Stock-Poynton), a madman vigilante (Pat Hingle), lots of Arizona big sky, and more dead bodies than a Civil War mini-series. . . . In **Blackmail** (Wednesday, October 23; 9 to 11 P.M.; USA), Susan Blakely has to sleep with John Saxon, her gangster husband, and Dale Midkiff, her thieving lover, before someone shoots her. . . .The two-hour pilot of **Palace Guard** (Fridays; 10 to 11 P.M.; CBS) was much better than I thought it would be. I'll review it next week. ■

This is a great place to eat. The food's excellent, too.

People who eat here tend to enjoy a lot more than a wonderful meal. Like palm trees. A vaulted glass ceiling. A Hudson River esplanade. And over 30 irresistible shops. So no matter which of our eleven restaurants you come to, it's more than likely that you won't leave hungry. For anything.

The World Financial Center
Shopping Galleries

Directions: Subway: #1, R, N to Cortlandt St., A, C, E to Chambers St.; PATH to World Trade Center; Bus: M9, M10, M22 to Vesey or Liberty St. at West St. Hours: Monday-Friday 10-7, Saturday 10-6, Sunday Noon-5. For more information call 945-0505.

© 1991 Olympia & York Companies (U.S.A.)

The Authority on Selecting an Interior Designer

"WONDERFUL MATCHMAKER."
—*Connoisseur Magazine*

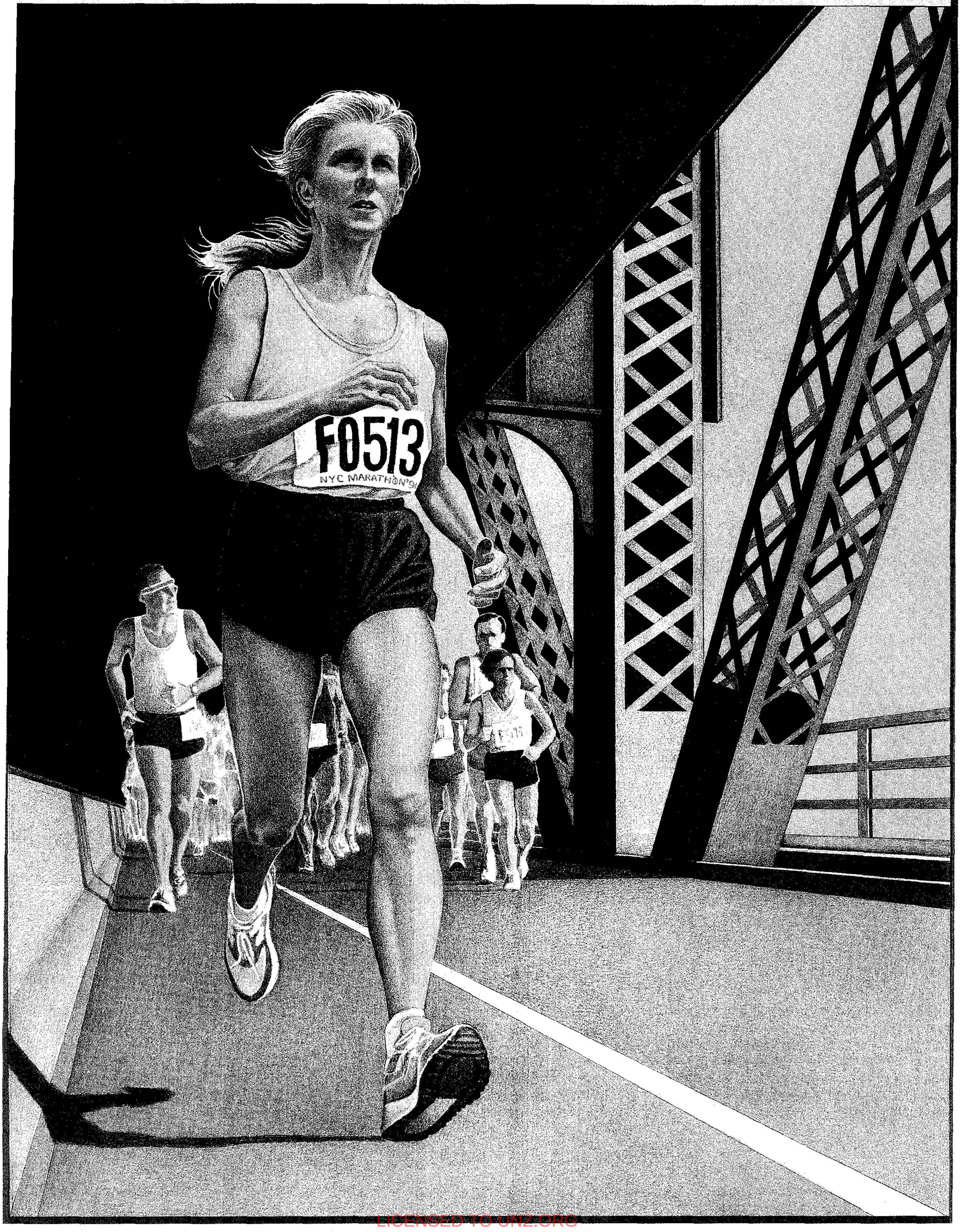
"START BY CALLING KAREN FISHER OF DESIGNER PREVIEWS."
—*New York Magazine*

For further information or a brochure
(212) 777 • 2966 or (800) 367 • 4816

DESIGNER PREVIEWS

At Designer Previews, you'll have a partner whose expertise is respected throughout the decorating world. Karen Fisher will show you the slides and portfolios of America's finest designers and architects and help you select the firm best suited to your needs.

1991 NEW YORK CITY MARATHON®


F0513
NYC MARATHON '91

MANUFACTURERS HANOVER

Really worth checking.

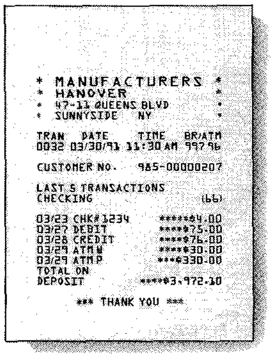
A low $1,500 minimum balance gets you Power Checking and more.

There are lots of products and services worth checking out at Manufacturers Hanover Trust. For starters, there's our No-Fee Power Checking.® To get it, all you have to do is keep a $1,500 minimum balance in any combination of your personal accounts.* And once you become an MHT checking customer, you qualify for more advantages.

Instant Power Card and access to over 60,000 cash machines.

MANUFACTURERS HANOVER
POWER CARD
5601 95 5317 170600 6
ROBERT N SHERMAN

As soon as you open your checking account with us, you get a Power Card℠ that's good all over town, twenty-four hours a day. You'll find a cash machine conveniently located wherever you are. So we not only free up more of your cash, we make it easier to get at.

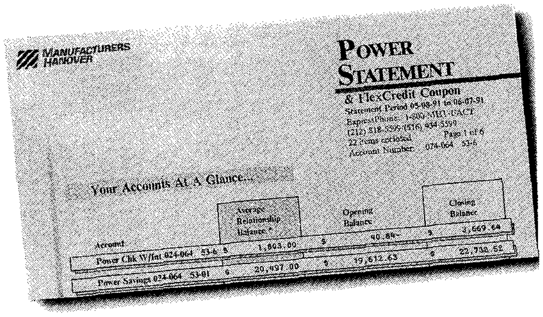


```
*  MANUFACTURERS *
*  HANOVER       *
*  47-11 QUEENS BLVD   *
*  SUNNYSIDE   NY      *

TRAN  DATE     TIME    BR/ATM
0032 03/30/91 11:30 AM 99796

CUSTOMER NO.   985-00000207

LAST 5 TRANSACTIONS
CHECKING                (66)

03/23 CHK#1234     *****$4.00
03/27 DEBIT        ****$75.00
03/28 CREDIT       ****$76.00
03/29 ATMW         ****$30.00
03/29 ATMP         ***$330.00
TOTAL ON
DEPOSIT         ****$3,972.10

      *** THANK YOU ***
```

Our Mini-Statement is a big deal.

If you have trouble remembering your last five transactions, don't forget our new Mini-Statement. It's new and it's exclusive to Manufacturers Hanover. To get it, just use your Power Card at any Manufacturers Hanover ATM. You'll get, for just 50¢, a receipt-sized printout of your last five transactions for any of your Checking, Money Management, Power Savings® and Statement Savings accounts. Which means if you're a little forgetful, our Mini-Statement isn't just a big deal, it's a good one.

Announcing our new combined bank statement



MANUFACTURERS HANOVER

POWER STATEMENT
& FlexCredit Coupon
Statement Period 05-08-91 to 06-07-91
ExpressPhone: 1-800-MHT-FACT
(212) 818-5599 (516) 434-5599
22 items enclosed Page 1 of 6
Account Number 024-064 53-6

Your Accounts At A Glance...

Account	Average Relationship Balance*	Opening Balance	Closing Balance
Power Chk W/Int 024-064 53-6	$ 1,803.00	$ 40.84-	$ 3,669.64
Power Savings 024-064 53-01	$ 20,497.00	$ 19,612.43	$ 22,738.52

If all that isn't enough, starting now, you'll be getting your new, redesigned Power Statement. It's got all your accounts in one place, a fresh new look and an easy-to-understand format.

It also simplifies keeping track of your accounts, because it lists your checks by number, as well as date order.

So stop into any MHT branch and speak with an MHT representative. Or call **1-800-MHT-BANK**. We think you'll really be glad you checked us out.

Manufacturers Hanover. Where your money has power.

*There is a $9.50 maintenance charge if your combined average monthly balance in qualifying accounts falls below $1,500. Other fees may apply, depending upon the activity in your account. Other conditions may apply; see branch manager for details.

Member FDIC. © 1991 Manufacturers Hanover.

1991
NEW YORK CITY MARATHON®
Sunday, November 3rd

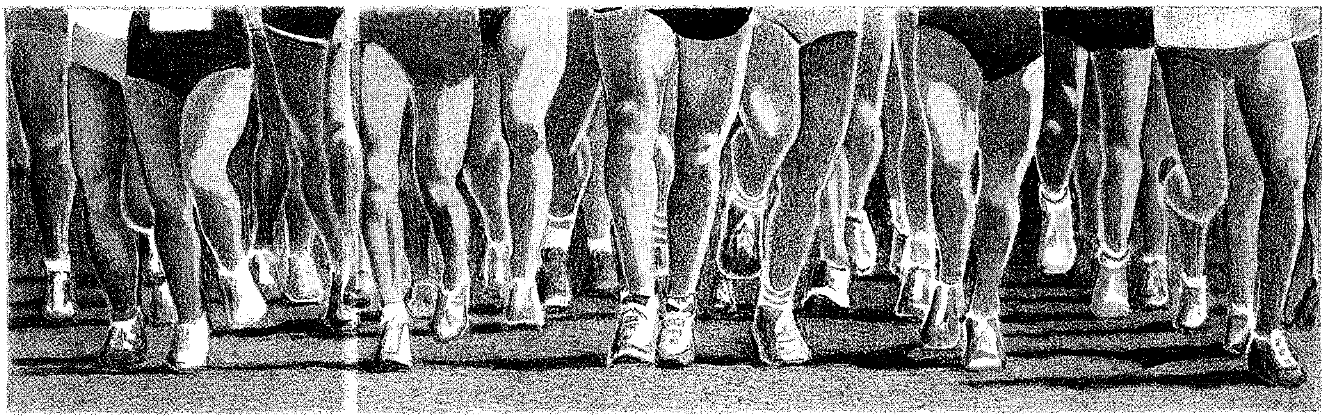
6 Top Performers
8 Marathon Map
10 Runner's Diary
14 Who's Running

Allan Horing
Managing Editor
Richard Mantel
Design Director
Alison Schecter
Research
Amy Asch
Assistant Editor
Scott Hunt/InkWell, Inc.
Design Production
Illustration by
Barbara Banthien

To the more than 1 million spectators who turned out to watch the New York City Marathon last year, the record 78-degree temperature that Sunday in early November may have seemed delightful. But to the race organizers and the 25,000 runners, it was cause for alarm. Race director Fred Lebow was not the only one who feared a repeat of the 1984 scenario, in which one runner died in the heat and humidity and many others were stricken and failed to finish. So the word was put out to take it slow, be careful, and be there at the finish line.

Last year's winners, Douglas Wakiihuri of Kenya and Wanda Panfil of Poland, set no course records, finishing in 2:12:39 and 2:30:45, respectively. But both won handily, taking their leads around the halfway mark and holding them for the duration. The real excitement was slightly farther back in the pack: Second-place finisher Salvador García of Mexico looked strong, despite bleeding blisters. With Wakiihuri out of the running (he competed in the world championships in Tokyo last summer) García may taste victory this time out. And female runner-up Kim Jones made a respectable showing for the U.S.

Two other important faces in the crowd also drew special attention.



THE NEW YORK CITY MARATHON ® IS THE TRADEMARK OF THE NEW YORK ROAD RUNNERS CLUB.

1991
NYC MARATHON '91
3
NYC MARATHON '91

1991 MARATHON NUMBERS

25,000 computer-printed numbers
23,890 rejected entries
36,340 T-shirts
642 tubes of K-Y jelly
1,812 blankets
30,000 Mylar blankets
1,260 stretchers
30 medical units
1 major field hospital
7,875 race-day volunteers
350 linguists
1,625 course marshals
2,700 police officers
400 volunteer ham-radio operators
262 New York City Department of Parks & Recreation staff
6,600 credentials for staff, volunteers, and press
37 computer terminals
18,000 yards of barricade tape
120,000 safety pins
22,050 feet of rope
550 portable toilets
500 six-foot tables
10,000 feet of snow fencing
1.5 miles of wire for PA system at starting line
300 gallons of Marathon Blue paint
1,940 medical volunteers
32,000 cups of coffee
1.6 million paper cups
4.5 tons of ice
3 tons of bagels
25,000 sponges
300 signs at race start
1,600 banners along the course
342 signs at race finish
26,000 balloons
8,400 roses
30,000 finisher's medals
185 crystal Tiffany awards

Nine-time New York City Marathon winner Grete Waitz, of Norway, tackled the 26.2-mile course once again. But recently recovered from injuries and with little training time, not even she expected to make it an even ten.

As Waitz explained, she was running for a different reason this time: to show support for Stop Cancer, a benefit tied to last year's Marathon that raised $1.2 million to fight the disease. (Fred Lebow, who was diagnosed with brain cancer in February of 1990, says the 1991 race will help Memorial Sloan-Kettering, under the slogan "Let's Put Cancer on the Run." Another bit of good news: Lebow's cancer is in full remission.)

Waitz finished a respectable fourth. Now semi-retired, she returns to New York this year not to compete, but to run with her husband and former coach, who is competing for the first time in the men's over-40 Masters division.

That division heated up last year with the spectacular showing of 41-year-old New Zealander John Campbell. Finishing in a record 2:14:34, Campbell not only took first place in the Masters, he also finished fifth overall. Awarded a Mercedes valued at $35,000; $25,000 for the Masters Triple Crown (he added New York to his wins at Los Angeles and Boston); $14,000 for fifth place; and $3,000 for the Masters win, Campbell hit the day's jackpot—and earned newfound respect for older runners throughout the pack.

WHAT'S NEW IN '91

It's getting harder and harder to top the previous year's race, but that doesn't stop the New York Road Runners Club and the city from trying. One new twist—literal and unfortunate—has been brought about by road construction in Brooklyn: the course takes a detour just before the 10-mile mark (see Marathon Map, page 8). Apart from that, most of the innovations are welcome ones.

Responding to controversy about so-called appearance fees paid to the elite runners, the club has greatly modified the "prize money" structure to encourage better performances from everyone. For a world record, the top male and female runners would receive $100,000 each. Showings under 2:07:00 for men (2:08:00 if hot and humid) and 2:22:00 (2:23:00 h/h) for women earn $65,000, with other payouts running down to $2,500 (for under 2:15:00 and 2:33:00).

A Mercedes-Benz still goes to each of the winners, first- through fifth-place finishers receive scaled-down cash payments, and bonuses for Local and Masters divisions remain as before.

Two new supporting sponsors join the ranks: Gatorade and Vermont Pure Natural Spring water. Manufacturer's Hanover, a longtime sponsor, is back (under the name Chemical Bank, reflecting their recent merger).

A 'sponge stop' and a 900-line for race results are new features—as is a detour in Brooklyn.

The traditional awards ceremony for the top male and female finishers has been moved to the Tent at Tavern on the Green and will be held an hour earlier, at 6 P.M. The ninth-annual disco party begins at 8:30 at the Ritz on 54th Street.

Starting at 11 P.M. on race day, runners can learn their results—finish time, pace per mile, overall place, and more—by calling 1-900-740-3939. The service will run 24-hours a day through November 15. The cost of the call is $2 per minute.

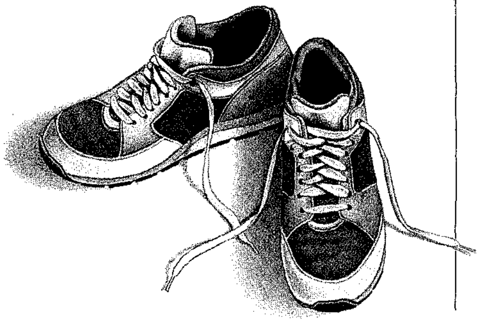
First, however, the runners must make their grueling trek through the city streets. This year, a "sponge stop" has been added near the 17-mile mark. Whether they squeeze the water out over their heads or over their mouths, the marathoners will find these 25,000 little sponges easier to handle than paper cups.

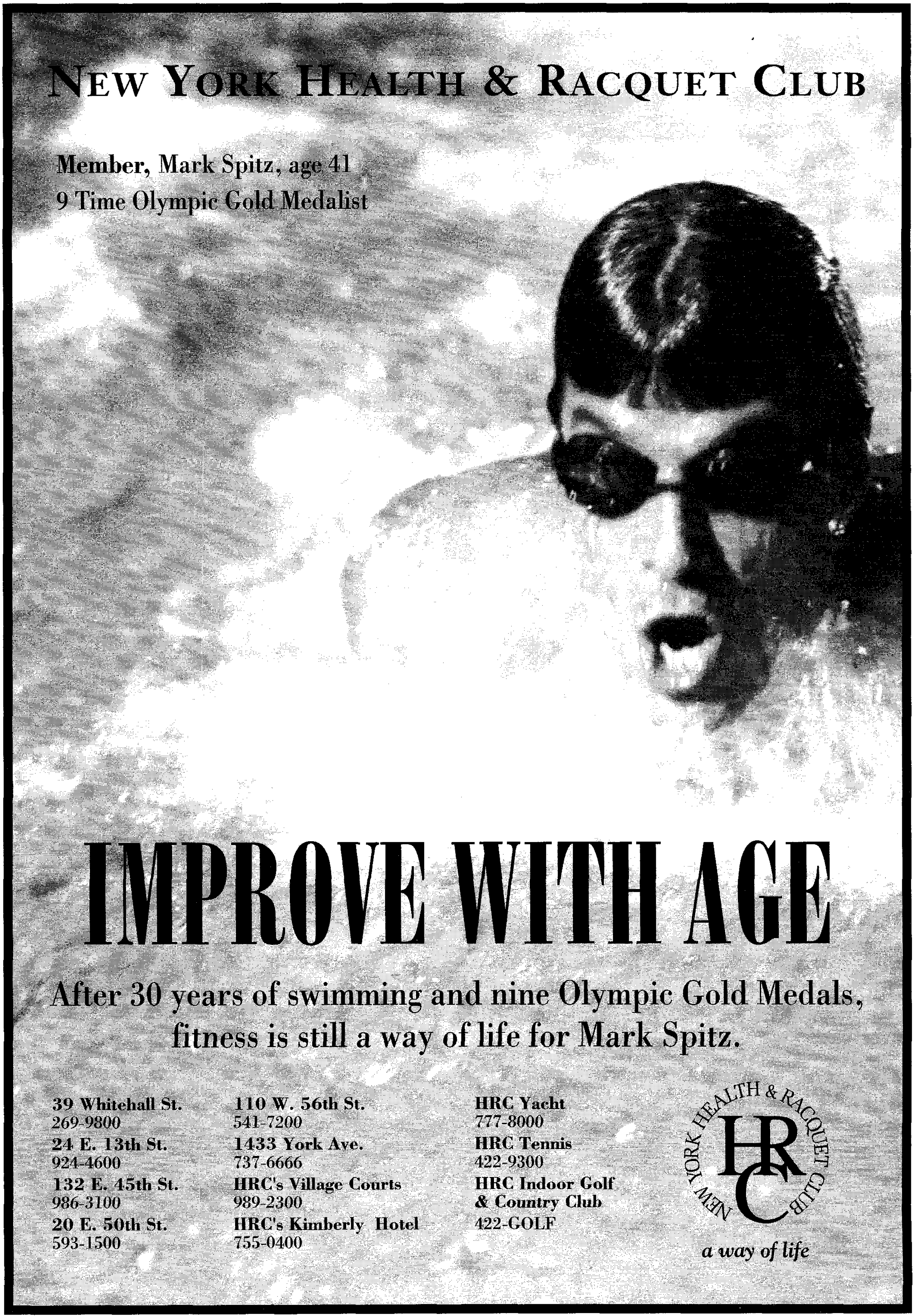
Other firsts:

- The Marathon Expo, which runs from October 30 through November 2, has been moved to the New York Coliseum. The additional space will accommodate more exhibitors and up to 60,000 visitors.
- The Family Reunion Area has also been moved: to the Great Lawn in Central Park.
- And VIP seating at the finish line is being offered for the first time, to some 600 fans (at $50 per person).

Chef Paul Cuskly, who makes breakfast for staff and runners at the starting line in Staten Island, sums it up for the race-day volunteers, marathoners, their families, and all of New York: "When Mayor Dinkins fires the cannon to begin the race at 10:45, that's a shot heard 'round the world."

—**ALLAN HORING**





NEW YORK HEALTH & RACQUET CLUB

Member, Mark Spitz, age 41
9 Time Olympic Gold Medalist

IMPROVE WITH AGE

After 30 years of swimming and nine Olympic Gold Medals, fitness is still a way of life for Mark Spitz.

39 Whitehall St.
269-9800
24 E. 13th St.
924-4600
132 E. 45th St.
986-3100
20 E. 50th St.
593-1500

110 W. 56th St.
541-7200
1433 York Ave.
737-6666
HRC's Village Courts
989-2300
HRC's Kimberly Hotel
755-0400

HRC Yacht
777-8000
HRC Tennis
422-9300
HRC Indoor Golf & Country Club
422-GOLF

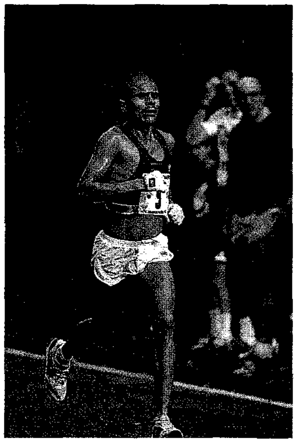
NEW YORK HEALTH & RACQUET CLUB
HRC
a way of life

TOP PERFORMERS

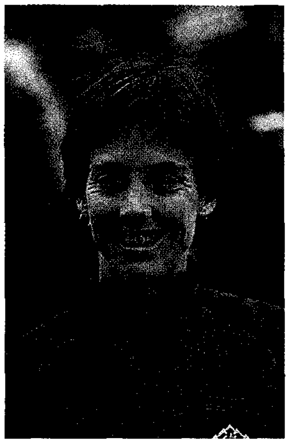
New York City Marathon® Elite Runners

Juma Ikangaa, 31, Tanzania (2:08:01 PR)
Ikangaa is the 1989 New York City Marathon champion and the course record-holder (2:08:01). A major in the Tanzanian army, Ikangaa has broken 2:09 six times and 2:10 eight times.

Ibrahim Hussein, 30, Kenya (2:08:43 PR)
Hussein came to prominence after his surprise win at the New York City Marathon in 1987. He has won the Honolulu Marathon three times and the Boston Marathon twice. In 1988, he won at Boston in 2:08:43 (one second ahead of Juma Ikangaa).



Salvador García, 29, Mexico (2:10:47 PR)
García was the second-place finisher in last year's New York City Marathon, behind winner Douglas Wakiihuri. His personal record of 2:10:47 was set in the 1989 New Jersey Waterfront Classic.



Joan Benoit Samuelson, 34, USA (2:21:21 PR)
This 1984 Olympic Marathon gold-medalist has also won the Boston and Chicago marathons. This year, Benoit Samuelson placed fourth in the Boston Marathon with a time of 2:26:54.

Uta Pippig, 26, Germany (2:26:52 PR)
Pippig ranked fourth in the world in the marathon last year, and set a career mark of 2:26:52 in Boston for a third-place finish this year. She was the winner of the Berlin Marathon.

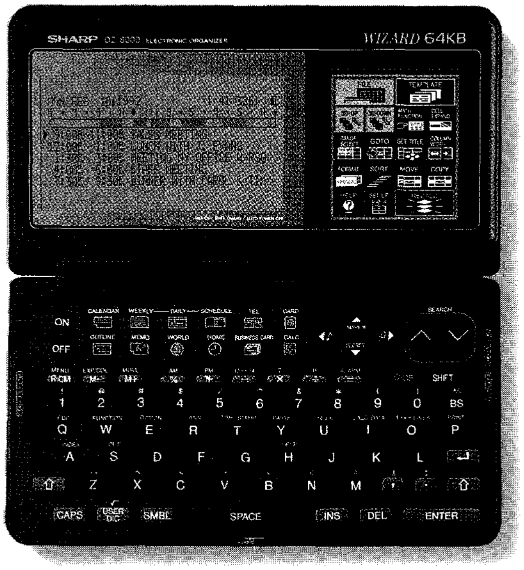
Liz McColgan, 27, Scotland (N/A)
This will be McColgan's first marathon event, although she placed second in this year's Advil Mini Marathon. She won the 10,000-meter World Championship in Tokyo last August with a time of 30:57:07, and is the seventh-fastest ever at 5,000 meters (15:01:08).

PHOTOGRAPHS BY VICTAH SAILER © 1991 AGENCE SHOT

WIZARD®

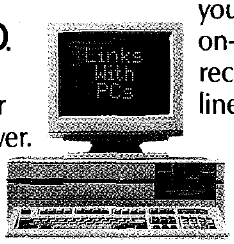
SHARP THINKING
SHARP
16/40
Holy Bible for Electronic Organizer
Organizer Fax
3 Dimensional Spreadsheet for Electronic Organizer
Organizer Hatris
RAM CARD 128
128K BYTES RANDOM ACCESS MEMORY WITH BATTERY

ORGANIZATIONAL POWER: PURE AND SIMPLE.


SHARP OZ-8000 ELECTRONIC ORGANIZER
WIZARD 64KB

The Wizard® OZ-8000 has all the power you need to stay on time, on track and in control. Eleven built-in functions and a raised typewriter keyboard make it easy to store, retrieve and sort phone numbers, important dates, your schedule, memos and more. You don't need to enter DOS commands. Just touch any function key and the Wizard displays the information you want.

EASY TO EXPAND.


Links With PCs

Insert any optional Wizard software card for easy access to more power. The Wizard's patented touch-screen turns each card into a customized keypad. Choose from reference, business, entertainment, telecommunications and memory expansion cards that are as easy to use as the Wizard itself.

EASY TO EXCHANGE DATA.

With the optional Organizer-Link and cable, you can load files from your PC into your Wizard, or download work done on your Wizard to your PC.

EASY TO COMMUNICATE.

An Organizer Fax/Modem gives you the power to send a fax directly from your Wizard. Or, connect with on-line services to send and receive data over direct phone lines and even from a cellular phone. To learn how easy it is to organize your business and personal life, call 1-800-321-8877. In Canada, call 1-416-890-2100. And ask for the dealer nearest you.

SHARP®
FROM SHARP MINDS
COME SHARP PRODUCTS™

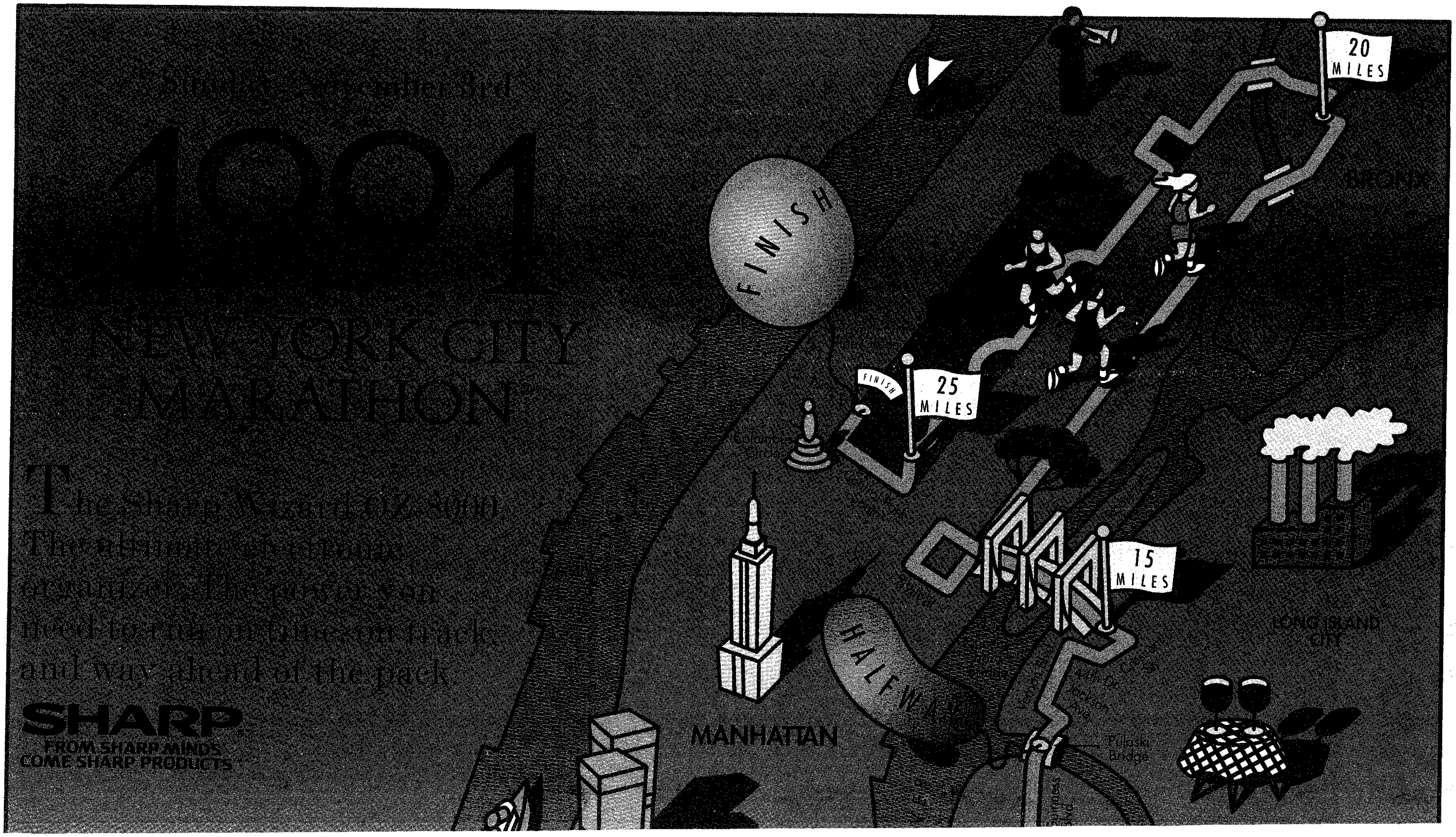
© 1991 Sharp Electronics Corporation.

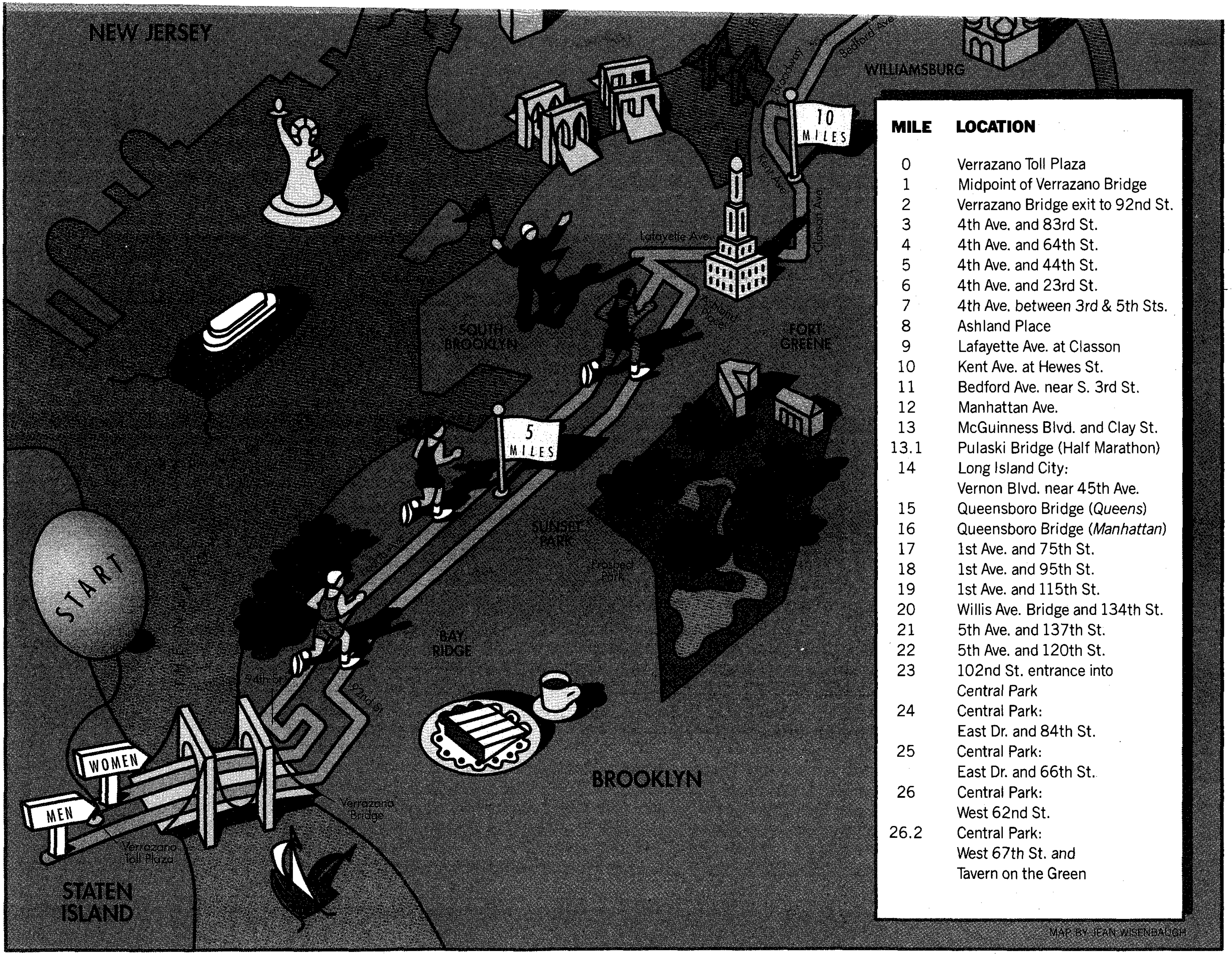
From its starting point on Staten Island to the finish line in Central Park, the New York City Marathon winds through all five boroughs, bringing the 25,000 runners in contact with the residents of many of the city's diverse communities. In each neighborhood, there are vantage points from which to view the runners' progress, including outdoor tables at restaurants and cafés where one can indulge in a marathon of eating or drinking as the runners thunder by.

After crossing the Verrazano–Narrows Bridge, the pack enters Brooklyn, which contains nearly half the 26.2-mile course (construction on Bedford Avenue has forced a detour between the 9- and 10½-mile marks this year). The 12-mile Brooklyn stretch takes in the neighborhoods of Bay Ridge, Fort Greene, Bedford-Stuyvesant, Williamsburg, and Greenpoint, which offer spectators a spectacular view of not only the Marathon but also the Manhattan skyline.

The halfway point of the race is at the Pulaski Bridge, which connects Brooklyn and Queens. The Polish Consulate awards the Pulaski trophy, named for a Polish general who fought in the American Revolution, to the first male and female runners to cross the span. Next comes a two-mile tour of industrial Long Island City, then the Queensboro Bridge leading into Manhattan.

The runners proceed up First Avenue to Spanish Harlem. At the 19.5-mile mark, they enter the Bronx and hit the "wall," psychologically and physically the most grueling part of the race. The runners re-enter Manhattan via the Madison Avenue Bridge, following Fifth Avenue to 102nd Street. There they enter Central Park and emerge near the Plaza Hotel on Central Park South. They re-enter the Park at Columbus Circle and head for the finish line at Tavern on the Green. No matter where one watches the race, New Yorkers come together throughout the city to cheer determination and achievement. —**Alison Schecter**


Sunday, November 3rd
1991
NEW YORK CITY
MARATHON
The Sharp Wizard OZ-8000.
The ultimate electronic
organizer. The power you
need to run on time, on track
and way ahead of the pack.
SHARP
FROM SHARP MINDS
COME SHARP PRODUCTS
20 MILES
BRONX
FINISH
FINISH
25 MILES
15 MILES
LONG ISLAND CITY
HALFWAY
MANHATTAN
Pulaski Bridge


NEW JERSEY
WILLIAMSBURG
Bedford Ave
Broadway
Kent Ave
Classon Ave
Lafayette Ave
Ashland Place
10 MILES
5 MILES
SOUTH BROOKLYN
FORT GREENE
SUNSET PARK
Prospect Park
BAY RIDGE
94th St
92nd St
BROOKLYN
Verrazano Bridge
Verrazano Toll Plaza
START
WOMEN
MEN
STATEN ISLAND

MILE	LOCATION
0	Verrazano Toll Plaza
1	Midpoint of Verrazano Bridge
2	Verrazano Bridge exit to 92nd St.
3	4th Ave. and 83rd St.
4	4th Ave. and 64th St.
5	4th Ave. and 44th St.
6	4th Ave. and 23rd St.
7	4th Ave. between 3rd & 5th Sts.
8	Ashland Place
9	Lafayette Ave. at Classon
10	Kent Ave. at Hewes St.
11	Bedford Ave. near S. 3rd St.
12	Manhattan Ave.
13	McGuinness Blvd. and Clay St.
13.1	Pulaski Bridge (Half Marathon)
14	Long Island City: Vernon Blvd. near 45th Ave.
15	Queensboro Bridge (*Queens*)
16	Queensboro Bridge (*Manhattan*)
17	1st Ave. and 75th St.
18	1st Ave. and 95th St.
19	1st Ave. and 115th St.
20	Willis Ave. Bridge and 134th St.
21	5th Ave. and 137th St.
22	5th Ave. and 120th St.
23	102nd St. entrance into Central Park
24	Central Park: East Dr. and 84th St.
25	Central Park: East Dr. and 66th St.
26	Central Park: West 62nd St.
26.2	Central Park: West 67th St. *and* Tavern on the Green

MAP BY JEAN WISENBAUGH

RUNNER'S DIARY

Marathon Training in the City

By Gordon Bakoulis Bloch

"How can you run in New York City?" I'm often asked. I tell people New York has plenty of great places to train and a more diverse, enthusiastic running community than any I've known, yet offers much to divert me from focusing exclusively on running.

JUNE 1

Since early May, when I ran the Long Beach Marathon in California, I've been in a rest period in my training cycle, running just to relax and stay fit. For me, that means logging 45 to 50 miles a week. Now it's time to start getting serious again in preparation for the IAAF World Track and Field Championships Marathon, to be held in Tokyo in late August.

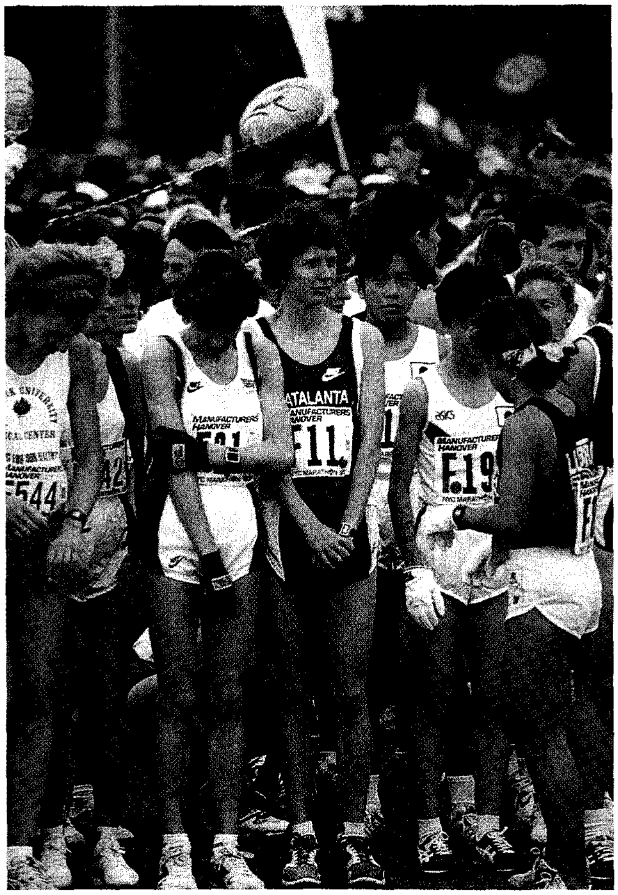
I wake up early, don a singlet, shorts, sunglasses, visor, and Nikes and head for Central Park. At first it's just me and a few other runners, a dog-walker or two, and some fast-moving bikers. It quickly becomes crowded, though, so after stopping for water, I head to Riverside Park where it's shady and quiet. I approach the George Washington Bridge, check my watch, and turn around, back towards Central Park. A two-hour run is long enough this early in marathon training.

Back in the park, I meet some friends to watch the Advil (formerly L'eggs) Mini Marathon, one of the premier races for women. The fun is marred somewhat by scores of cyclists who flock along the course among the competitors, seemingly unaware that a race is in progress. Years of running and racing in Manhattan have taught me to share the roads with cyclists, dog-walkers, roller-skaters, stroller-pushers, and motorists, but today the road belongs to runners only. "Get off the course!" my friends and I yell in typical New York fashion.

JUNE 8

I win the Shelter Island 10K on Long Island, my third consecutive victory there. Shorter local races give me a chance to test my fitness while training, as well as compete against people I know. In addition, I compete in events around the country that attract world-class runners. At these races, I'm usually lucky to finish in the top ten, but the competition motivates me to push myself. They also get me used to the idea of mixing it up with the world's top runners, which is what I'll have to do in Tokyo.

I first tried competitive road racing six years ago. I'd run a season of high school track in 1979 and knew I had talent. I trained for the L'eggs Mini Marathon, and ran the 6.2-mile race in 38:52. I joined Atalanta, a local women's team, and went on to become one of the area's top runners. I've been the New York Road Runners Club "Runner of the Year" three times and made the three-woman U.S. team for the World Championships.



CLIFF CLARK

Big Apple Runner: The author (center, in Atalanta singlet) awaits the starting gun before the 1989 Marathon, in which she finished eighth.

Two years ago, I finished eighth in the New York City Marathon in 2:33:01. It was my best race ever, but I feel I can run faster. Maybe not this year, or next, but someday when training, rest, course, and weather all work to my advantage. I think this striving for the perfect race explains why many people keep running marathons. We work and wait and hope for that one morning when everything clicks.

JUNE 27

New York heat and humidity make summers a tough time to run, let alone train for a marathon. Today it's all I can do to slog along. I gasp in the sultry air when I try to step up the pace. My hamstring hurts, so I decide to take it easy for a couple of days.

Marathon training is an endless series of these small compromises and adjustments. The schedule is fine-tuned daily, based on the body's constant feedback. We marathoners get to the starting line one workout at a time. From there, the cumulative effort, plus some luck and a leap of faith, carry us to the finish.

My first marathon was New York in 1984, the year it was so hot and humid 20 percent of the starters didn't finish. If I felt any discomfort during the race I don't remember it, I was so thrilled to participate—and finish. I was ecstatic that my body allowed me to accomplish what so many others could not. Two years later, I fought my body to the starting line, entering with a heel injury that tingled on the Verrazano Bridge, throbbed by four miles, and had me sobbing in a subway station at eight. Over and over I have had to relearn the wisdom of one simple piece of advice: "Listen to your body." When I don't respect the differences between fatigue and exhaustion, soreness and pain, lethargy and burnout, I soon wish I had.

JULY 8

Tokyo is only seven weeks away. Marathon training is never easy, but this is the first time I've trained for a marathon during the summer. Thankfully, most of New York City Marathon training takes place in the fall. I think of those cool, dry September and October mornings, when Central Park is full of marathoners doing their long runs, waving hello as we pass each other.

Fantasizing about standing on the victory platform with Olympic gold-medalist Rosa Mota and current world champion marathoner Wanda Panfil in Tokyo gets me through the lonely workouts. If it works, why not?

Long runs are the key to marathon training. It's said that the race's real halfway point is not 13.1 miles, but rather 20, where those who have and haven't taken their long runs seriously part company. Those in the second group have plenty of talent, but if they've skipped or shortened too many of those weekend-morning runs, it will likely come back to haunt them somewhere in the South Bronx.

AUGUST 1

Only three weeks to go. I start checking the Tokyo temperature readings in the paper, then stop because it's too scary. Something else is worrying me—a case of diarrhea I've had since returning from a running camp in Vermont last week. Friends tell me not to worry, but I call my doctor. He tells me to take Immodium for a few days and see what happens.

Meanwhile, I keep training, running for three hours at a time, including stretches through Central Park's northern hills. I'm getting that ferocious feeling that comes with peaking for a marathon. My interval workouts (sessions of alternating fast running and rest) and tempo runs (20-30 minute efforts at marathon pace) are going well too. At last I have training partners, as my friends realize that the fall marathons are coming up.

AUGUST 4

I enter the K-Rock 5K in Central Park, even though I have stomach distress beforehand that keeps me in a Port-O-San for 15 minutes. Although I run well off my PR, winning the race makes me feel confident.

AUGUST 9

My doctor sends me to a tropical-disease lab to be tested for various parasitic and bacterial infections. Nothing shows up. I'm thirsty all the time and crave sugar and salt. Pills make me feel better, but I'm worried. I run in the Asbury Park 10K. The race doesn't go too well, but at least my stomach holds up.

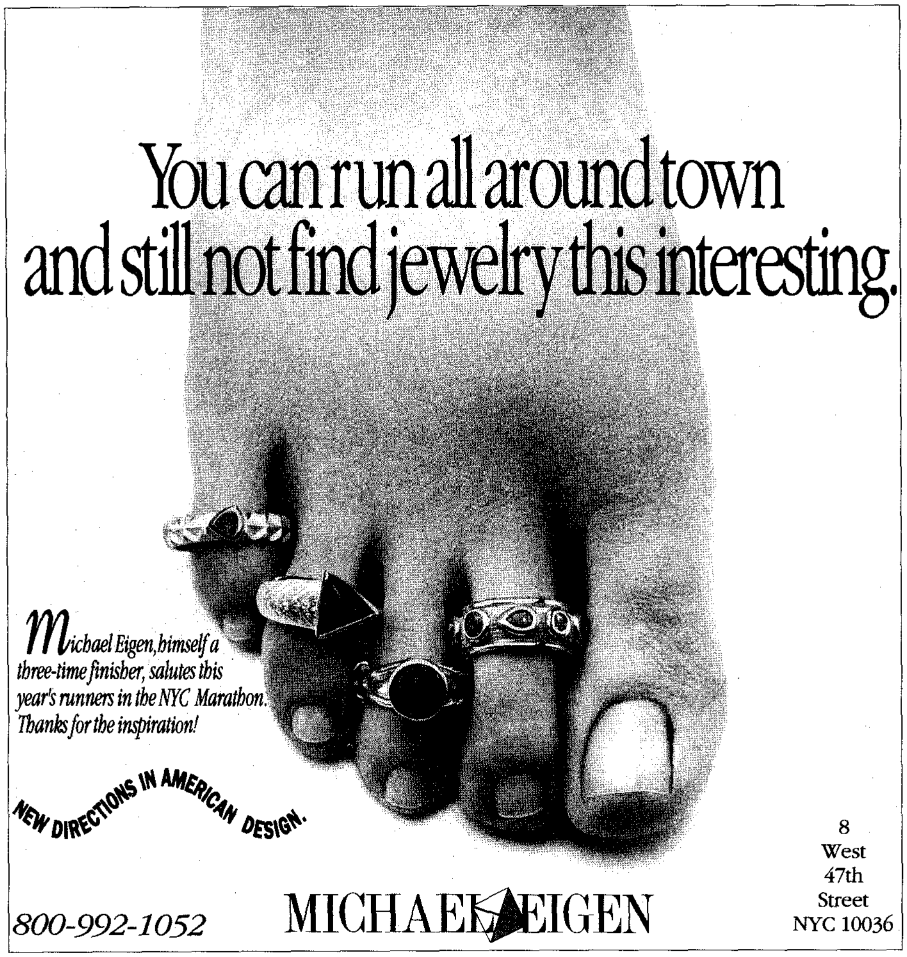
AUGUST 20

At last I'm in Tokyo, lying on my bed at the New Takanawa Prince Hotel after 14 hours of flying, a two-hour bus ride from the airport and an hour checking in and getting my credentials. I fall asleep trying to figure out what time it is back home.

BEST GYM'S BEST OFFER
LAST FEW DAYS
SELF MAGAZINE NAMES
MANHATTAN PLAZA HEALTH CLUB
"BEST GYM" IN NYC

JOIN NOW – SAVE $125
(On a new annual membership)
PLUS 1 MONTH FREE
MANHATTAN PLAZA HEALTH CLUB • 482 W. 43 ST • 212-563-7001
Monthly payment plan available

The 540 SUPER TRAINER
ELECTRONIC TREADMILL
By TROTTER
...At PARAGON
Create your own workout program or let the SUPER TRAINER take you through your choice of 75 pre-programmed courses—
Reg. $4195.00
Specially Priced At $3495.00
Our Staff Of Technicians Is Available For In-Home Service
FREE
In-Home Assembly
(tri-state area only)
Paragon®
18th & Broadway
Est.1908
Phone Orders: (212) 255-8036
871 Broadway At 18th St., N.Y.C. 10003 Visa/Diners/AmEx/MC/Discover
Mon-Fri 10:00-8:00, Sat 10:00-7:00, Sun 12:00-6:00
Call Or Write For Delivery Charges



You can run all around town and still not find jewelry this interesting.

Michael Eigen, himself a three-time finisher, salutes this year's runners in the NYC Marathon. Thanks for the inspiration!

NEW DIRECTIONS IN AMERICAN DESIGN.

800-992-1052 MICHAEL EIGEN

8
West
47th
Street
NYC 10036

Timberland®

AT
PARAGON!

For New York's Largest Collection Of TIMBERLAND
Outdoor Clothing And Footwear

Paragon® 18th & Broadway Est. 1908

871 Broadway At 18th St., N.Y.C. 10003 (212) 255-8036 Visa/Diners/AE/MC/Discover
Mon-Fri 10-8, Sat 10-7, Sun 12-6 Mail & Phone Orders Accepted

WE'RE
FIGHTING FOR
YOUR LIFE

American
Heart
Association

I spend the next few days relaxing as much as possible and checking the weather reports. It rains during the Friday evening opening ceremonies, bringing on cooler, drier weather. The women's marathon is scheduled for Sunday at 7 A.M. How hot can it be so early in the day?

AUGUST 25

I feel reasonably calm as I ride the bus to the stadium at dawn. Once there, it's the usual routine: sit and sip water, stretch, jog a bit, drink some more. There is the added challenge of trying to act casual around the likes of Rosa Mota. She doesn't seem to notice anyone, jogging by wearing headphones and tights. Tights! It's so warm I break a sweat walking once across the track. At least my stomach feels under control.

We start with two laps around the track. Most of the 42 entrants run in a pack, and there are still about 25 of us at 5K. I seem to be laboring harder than I should. Suddenly I'm five yards back, and my breath comes in gasps. I hang on, not wanting to run alone so soon. The feeling is far from agonizing but it scares me, as it comes so early in the race. I'm barely in the game at 10K. At 15K I've dropped even farther behind.

My legs feel as though they're going to give way, and cramps grab my arms, shoulders, and back. I try to pull strength from the cheering crowds, especially as I pass a group of Americans. Now the stomach cramps set in, knifelike and incapacitating. I stop, bend over, and breathe deeply. The Japanese spectators, perhaps the world's most polite sports fans, clap; they are urging me to continue. I run another kilometer and drink some water. I'm barely jogging now. The pain is worse. When I finally see the 20K mark and a first-aid vehicle, I signal that I'm dropping out. I climb aboard, too miserable to cry. A Chinese runner is sobbing beside me, and that sets me off. We try to pull ourselves together, but it's useless. We clasp hands and smile wanly at each other.

Fifteen women do not finish, including Mota. Very few run well. Even so, I'm devastated. Not only have I dropped out, I feel I've let my country down, and I still suffer from a mysterious, debilitating ailment. Back at the hotel, the U.S. team doctor chides me for not having let him know I was ill. But I've been fine as long as I take the pills, I reply. Even so, he says, I've just been treating the symptoms.

That night I watch Carl Lewis set a 100-meter world record, so the day isn't a total loss. Still, I fall apart again after talking to my husband on the phone.

Gordon Bakoulis Bloch is the author of 'Cross-Training,' to be published by Fireside Books in March.

SEPTEMBER 3

Back home, I see a gastroenterologist, who can't find anything wrong with me and gives me an antibiotic. I begin to feel better almost immediately. The doctor says that intestinal parasites may not show up in tests.

SEPTEMBER 9

Despite barely training for two weeks, I sail through a two-hour run in Central Park, the last six miles with my running partner Candy Strobach. I know I still have a good marathon in me, and with fall here, there are plenty to choose from.

SEPTEMBER 15

The Philadelphia Half Marathon, or Philly Half, as it's known, is a great fall marathon tune-up. I joined dozens of friends traveling to the City of Brotherly Love to give it my best effort. It's not good enough. I fade badly in the last five miles. Even worse, I feel shooting pains in my right knee. By evening, it hurts to walk.

SEPTEMBER 22

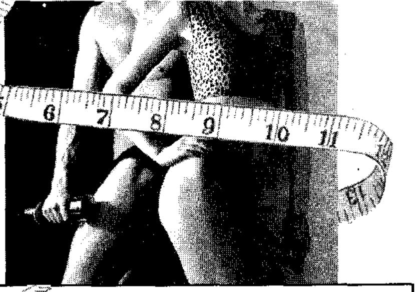
My knee still hurts, and something doesn't feel right in my left hip, either. I can bike, swim, and lift weights, but training for a marathon is out of the question.

Marathons can be so unfair. You train and train, and then one little thing goes wrong and there goes all your hard work. Why do we marathoners keep at it? There are many reasons, starting with love of running. But why the marathon? Why train and sacrifice for months, risking injury and illness, utterly exhaust yourself on race day and feel sore for days afterward?

What draws me is the challenge of taking a task that seems impossible and breaking it down into many small components—handling the heat, getting through fatigue—that make what seems unattainable fall within my grasp. Anyone who has run a marathon knows there is nothing like the satisfaction of finishing.

I certainly wouldn't bother if it weren't also fun. Most marathon training is done at a conversational pace, typically outdoors with training buddies. For me, competing in marathons has been a great opportunity to travel and make friends all over the country and the world. I've learned to be gracious in both victory and defeat, to accept the things that don't always go as I'd like, and to take the bad with the good.

For now, I'll rest, let the knee and other pains heal and think about my next goal, the Olympic Marathon Trials in January. Walking across the park to the Metropolitan Museum of Art, I imagine the scene a few weeks from now as a stream of runners heads south toward Tavern on the Green and I stand on the sidelines for hours, cheering them on.



BATTLE OF THE BULGE

You can be a winner by joining **Club LaRaquette,** New York's most civilized **Fitness Club**. Exercise in an uncrowded atmosphere, with the ambience of a continental hotel. Experience our new, low calorie *Fresh 'n Fit*† food program. And, this month only, you can take advantage of our special weight loss offer*. So set your sites, hone your edges, come in now and win your "Battle of the Bulge".

*We'll pay you $250. to lose 5 lbs

No Gimmicks
No Initiation Fee
Low Monthly Payment Plans

CLUB LA RAQUETTE
at LE PARKER MERIDIEN HOTEL

119 West 56th Street, NY, NY 10019
between 6th Avenue & Carnegie Hall
212-245-1144

Introducing,
† FRESH 'N FIT, our nutritionally correct meal and snack program. It offers a varied low calorie tasty menu of fresh food without preservatives or artificial anything. Ask us!
Penthouse Atrium Pool & Sundecks ● Raquetball ● Squash ● One on One Training ● Fitness Classes ● Nautilus ● Cross Training

We can help if you run into trouble at the Marathon

This year, thousands of runners will develop injuries participating in the New York City Marathon® Beth Israel Hospital North can help you get back on track again. The physicians at our Insall Scott Kelly Institute for Orthopaedics and Sports Medicine are dedicated to treating the most common to the most complex of sports-related injuries.

Want to learn more? Join us for a free special lecture **"The Latest Treatments for Sports-Related Injuries" on Wednesday, December 4, 7-8 P.M.** in the auditorium of Beth Israel Hospital North. Dr. Michael Kelly, a nationally recognized expert in sports medicine, will tell you about new advances in sports medicine and can respond to your questions and concerns.

Call **472-6606** to register or for more information.

INSALL SCOTT KELLY
INSTITUTE FOR ORTHOPAEDICS AND SPORTS MEDICINE
OF BETH ISRAEL HOSPITAL NORTH
170 EAST END AVENUE AT 87TH STREET, NEW YORK, NY 10128

WHO'S IN THE RUNNING

DEMOGRAPHICS

RUNNERS BY AGE

Age	Men	Women	Total	%
18–19	92	21	113	
20–29	3,606	1,665	5,271	20
30–39	7,745	2,179	9,924	38
40–49	6,081	1,336	7,417	29
50–59	2,172	362	2,534	10
60–69	450	65	515	2
70–79	59	6	65	
80+	5	1	6	
TOTALS	20,210	5,635	25,845	
Percent	78	22		

Oldest man: Josef Galia, 94
Oldest woman: Lois Schieffelin, 80

PREVIOUS RACE EXPERIENCE

	Men	Women	Total	%
Have run at least one marathon:	14,599	3,447	18,046	70
First time:	5,611	2,188	7,799	30

EDUCATION

	Men	Women	Total	%
High school	2,743	629	3,372	13
College	6,951	2,568	9,519	37
Graduate school	8,120	1,973	10,093	39
No response	2,396	465	2,861	11

MARITAL STATUS

	Men	Women	Total	%
Single	6,252	2,432	8,684	34
Married	10,868	2,260	13,128	51
Separated	211	66	277	1
Divorced	984	398	1,382	5
Unmarried couple	372	154	526	2
No response	1,523	325	1,848	7

DISTRIBUTION BY STATE

	Men	Women	Total	%
Alabama	37	13	50	
Alaska	13	5	18	
Arizona	38	16	54	
Arkansas	20	4	24	
California	734	293	1,027	6
Colorado	118	63	181	1
Connecticut	647	182	829	5
Delaware	27	6	33	
Dist. of Columbia	72	27	99	1
Florida	466	175	641	4
Georgia	199	119	318	2
Hawaii	11	4	15	
Idaho	11	3	14	
Illinois	151	42	193	1
Indiana	74	13	87	
Iowa	24	4	28	
Kansas	35	11	46	
Kentucky	37	11	48	
Louisiana	60	24	84	
Maine	24	7	31	
Maryland	155	52	207	1
Massachusetts	501	173	674	4
Michigan	86	25	111	1
Minnesota	64	34	98	1
Mississippi	8	1	9	
Missouri	59	18	77	
Montana	2	4	6	
Nebraska	31	9	40	
Nevada	10	4	14	
New Hampshire	54	15	69	
New Jersey	1,861	451	2,312	13
New Mexico	18	6	24	
New York	6,153	2,120	8,273	46
North Carolina	105	29	134	1
North Dakota	4	0	4	
Ohio	162	41	203	1
Oklahoma	37	11	48	
Oregon	42	21	63	
Pennsylvania	430	113	543	3
Rhode Island	43	8	51	
South Carolina	52	8	60	
South Dakota	2	0	2	
Tennessee	70	20	90	
Texas	395	120	515	3
Utah	14	3	17	
Vermont	70	34	104	1
Virginia	190	60	250	1
Washington	57	28	85	
West Virginia	14	1	15	
Wisconsin	61	14	75	
Wyoming	2	3	5	
TOTALS	13,550	4,448	17,998	
Percent	76	24		

Fifty states plus Washington, D.C. are represented in the race.

REPRESENTING FOREIGN COUNTRIES

	Men	Women	Total	%
Afghanistan	1	0	1	
Algeria	3	0	3	
Andorra	2	1	3	
Argentina	6	2	8	
Australia	14	6	20	
Austria	83	12	95	1
Bahamas	15	11	26	
Bangladesh	1	0	1	
Belgium	73	10	83	1
Belize	1	0	1	
Bermuda	13	6	19	
Bolivia	1	0	1	
Brazil	97	21	118	1
Brit. Virgin Islands	1	0	1	
Canada	558	160	718	9
Catalunya	57	10	67	1
Cayman Islands	3	0	3	
Channel Isles	1	0	1	
Chile	16	4	20	
China	2	0	2	
Colombia	18	2	20	
Costa Rica	39	1	40	
Cuba	1	0	1	
Czechoslovakia	4	0	4	
Denmark	25	6	31	
Dominican Rep.	15	6	21	
Ecuador	10	2	12	
Egypt	2	0	2	
England	372	49	421	5
Estonia	4	0	4	
Finland	124	47	171	2
France	1,533	255	1,788	22
Germany	753	126	879	10
Greece	1	0	1	
Grenada	2	0	2	
Guatemala	33	6	39	
Guyana	1	0	1	
Honduras	1	0	1	
Hong Kong	2	0	2	
Hungary	2	0	2	
India	3	0	3	
Iran	2	1	3	
Ireland	45	12	57	1
Israel	10	2	12	
Italy	675	108	783	10
Jamaica	3	0	3	
Japan	208	67	275	3
Korea	1	0	1	
Malaysia	1	0	1	
Malta	1	0	1	
Mauritius	1	0	1	
Mexico	290	39	329	4
Monaco	6	0	6	
Morocco	5	0	5	
Nepal	2	0	2	
Netherlands	701	66	767	9
Neth. Antilles	8	1	9	
New Zealand	11	8	19	
Norway	146	23	169	2
Panama	1	0	1	
Peru	3	0	3	
Philippines	6	0	6	
Poland	17	2	19	
Portugal	7	2	9	
Puerto Rico	113	17	130	2
St. Kitts/Nevis	1	0	1	
St. Lucia	3	0	3	
Scotland	26	6	32	
Singapore	1	1	2	
Spain	62	3	65	1
Sri Lanka	1	0	1	
Suriname	1	0	1	
Sweden	243	45	288	4
Switzerland	199	40	239	3
Syria	1	0	1	
Taiwan	1	0	1	
Trinidad & Tobago	16	0	16	
Tunisia	1	0	1	
Turkey	4	0	4	
Uruguay	2	0	2	
USSR	5	1	6	
Venezuela	107	18	125	2
Wales	8	0	8	
Yugoslavia	2	2	4	
Zimbabwe	1	2	3	

Eighty-five foreign countries are represented.

OCCUPATIONS

	Men	Women	Total	%
Accountant	617	109	726	3
Actuary	27	5	32	
Administrator/ Manager	861	224	1,085	4
Advertising	2	1	3	
Airplane pilot	58	10	68	
Architect	132	23	155	
Artist	94	68	162	
Attorney	855	163	1,018	4
Banker	508	97	605	2
Bartender	57	6	63	
Beautician/ Hairdresser	40	32	72	
Builder	187	27	214	
Business owner	660	84	744	3
Chairman/ President of Company	188	17	205	1
Chef/Cook/ Baker	131	23	154	1
Civil servant	234	34	268	1
Clergy	67	9	76	
Clerical	161	78	239	1
Computers	415	68	483	2
Construction	240	6	246	1
Communi-cations	152	37	189	1
Consultant	372	88	460	2
Crafts	74	10	84	
Counselor	60	36	96	
Data processing	122	25	147	1
Designer	80	73	153	1
Dental assistant/ Lab technician	23	16	39	
Dentist	173	18	191	1
Driver	134	6	140	1
Economist	85	12	97	
Editor	54	41	95	
Engineer	991	56	1,047	4
Electrician	105	0	105	
Federal agent	97	37	134	1
Filmmaker	38	12	50	
Financial analyst	244	64	308	1
Firefighter	117	3	120	
Flight attendant	18	36	54	
Gamekeeper/Forest service	15	3	18	
Health-related occupation	178	142	320	1
Homemaker	10	280	290	1
Investment broker	120	21	141	1
Insurance	269	36	305	1
International	55	14	69	
Laborer	139	8	147	1
Librarian	21	22	43	
Machinist	63	2	65	
Manufacturer	90	13	103	
Marketing	343	166	509	2
Mathematician	22	2	24	
Mechanic	172	2	174	1
Musician	60	16	76	
News	32	7	39	
Nurse	43	285	328	1
Nutritionist/ Dietician	10	22	32	
Performing artist	72	22	94	
Pharmacist	62	11	73	
Photographer	50	15	65	
Physical therapy	51	59	110	
Physician	846	94	940	4
Police	286	28	314	1
Politician	33	6	39	
Postal employee	123	18	141	1
Printer/Press	57	6	63	
Psychologist	69	31	100	
Psychotherapist	43	22	65	
Production	69	23	92	
Publisher	53	18	71	
Public relations	56	42	98	
Radio/TV	100	28	128	
Real estate	170	40	210	1
Recreation	24	14	38	
Research analyst	46	23	69	
Retail	136	68	204	1
Retired	154	17	171	1
Sales manager	491	62	553	2
Scientist	242	48	290	1
Sales	682	173	855	3
Secretary	15	212	227	1
Security guard	33	0	33	
Social worker	104	65	169	
Stockbroker	147	18	165	1
Student	636	262	898	3
Systems analyst	121	24	145	1
Teacher	728	418	1,146	4
Unemployed	46	21	67	
U.S. Military	120	14	134	1
Urban planner	28	6	34	
Waiter/Waitress	110	41	151	1
Wall Street	219	51	270	1
Writer/ Journalist	135	63	198	1
Other	3,737	877	4,614	18

What does it take
to be the best?

Determination and hard work. Qualities which place Hofstra University in the top 10 percent of American colleges and universities in almost all academic criteria.

Professionally accredited programs in such major areas as business, engineering, law, psychology and education.

Record enrollments with students from 35 states and 60 countries—with a student/faculty ratio of only 17 to 1.

A growth in facilities from 49 to 94 buildings, including one of the largest most sophisticated non-commercial television facilities in the East.

One of the finest athletic and recreational facilities, including an 8-lane Olympic-size swimming pool, at a university in the New York metropolitan area.

At Hofstra, determination, inspiration and hard work are qualities our faculty demands of itself and instills in our students.

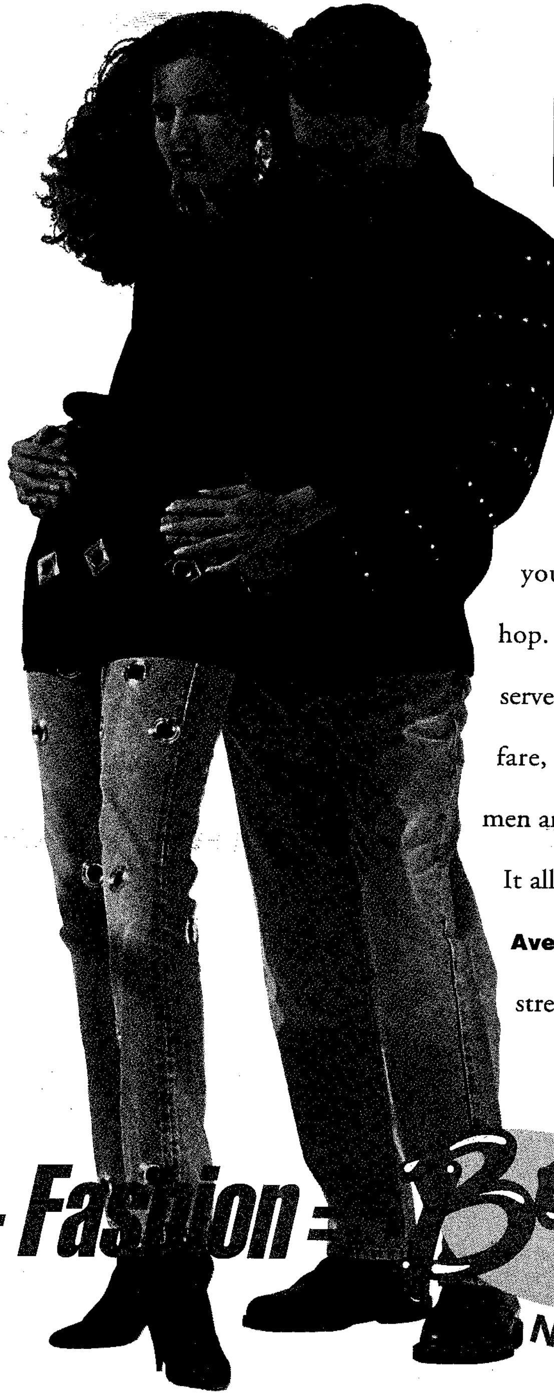
These are what it takes to be the best. In anything.

HOFSTRA UNIVERSITY
WE TEACH SUCCESS.

JE MAINTIENDRAY

Hempstead, L.I., New York 11550

New York's new addition.



©MGRE 1991

The formula at **Boogie's Diner:** Eat Heavy... Dress Cool. New York's **only** food and fashion emporium is **now** open so you can shop, bop, and table hop. **Every** day of the week, we serve authentic **homemade** diner fare, plus forward **fashions** for men and women.

It all adds up at **711 Lexington Avenue,** between 57th and 58th streets. Phone **212-355-0066.**

Food + Fashion = Boogies DINER NEW YORK

The Insatiable Critic/Gael Greene

THE GRAY EMINENCE

"...At Lespinasse, I forgive the yawn of the room for the exhilaration of chef Gray Kunz at his uniquely obsessed best..."

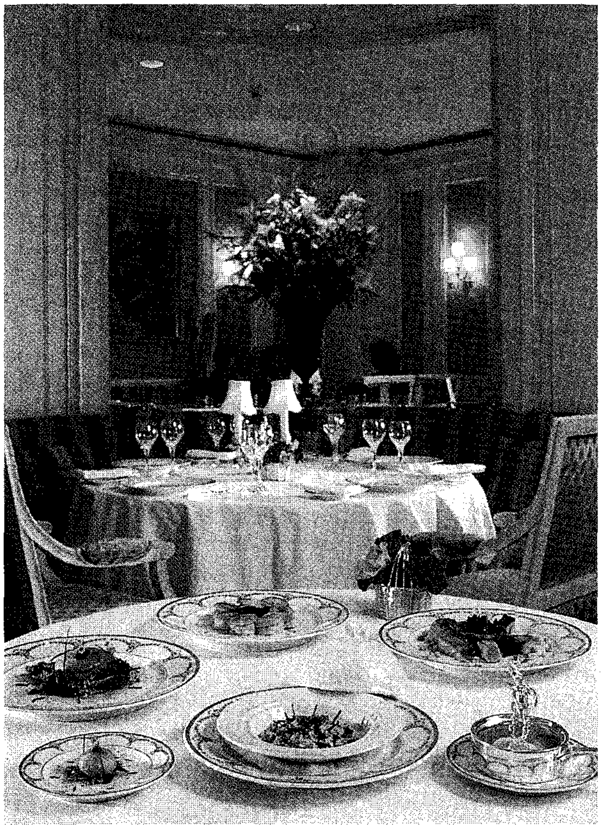
FOLKS BEWITCHED BY THE CUISINARY ARTistry of Gray Kunz hoped he'd somehow escape the gravity of hotel dining for a room of his own, cozy and welcoming. But scouts from the St. Regis, shuttered three years in a $100-million face-lift, pitched the unrefusable offer. Seriously Swiss, Swissly serious, Kunz couldn't resist. So he crossed Fifth Avenue from the Peninsula's Adrienne for the battery of copper, a dream kitchen, a fortune in silver and crystal, no budget, freedom to stalk the land for the ultimate greens.

A brass chef in a tall toque clutching a chicken is the handle of the door to **Lespinasse** (named on some inscrutable whim for an obscure salonkeeper in the reign of Louis XV). With Maxfield Parrish's famed mural of Old King Cole now cheering the bar, the chicken is as witty as it gets. Did they hang the grand Waterford chandelier, scatter *faux*-faded velvet armchairs to echo the dull carpet, color-by-number the forgettable mural, and run out of cash? It's too bright and gloomy all at once. Only the niches in each corner seem inviting. And the captain who snatches the napkin to put it in your lap before you get settled is as annoying as the waiter who snatches it away before dessert so you can use the baby hankie square that replaces it. Galloping elegance.

But I forgive the yawn of the room for the exhilaration of Kunz at his uniquely obsessed best. He's up to all his old tricks, the minimalist cooking that speaks of the Girardet training, the Asian exotica of his Hong Kong years, fused in a glorious alchemy. The shock of the sweet. A balance of acid. Humble vegetables, newly transcendent. Even the Kunz-designed, Burke & Burke–baked rolls are cruelly irresistible.

A bouquet of seasonal greens with pan-fried cod. It sounds so simple. Quarter-smoked salmon (three months of experimenting before the Maine supplier got it just right) with see-through halibut draped around bits of leek, carrot, celery, and the citrus fruit calamansi in an olive-oil brunoise, caviar on top, and leaves that might have been dreamed by an artist of bonsai. Kunz picks through flats of mesclun for the few tendrils he fancies, and the hotel staff of 400 gets the leftovers for lunch. Baby leeks and a perfection of quail breast are sandwiched in a mille-feuille of crisp fried taro. A miniature of the chef-cum-chicken is the finial of the covered silver cassolette bearing chanterelles to spoon over parsley risotto as a starter. Savory oxtail stew sits on a hill of fennel, and ravioli arrive in a haze of sweet corn and heady black truffle. A barely gelled lobster claw floats in a consommé with a trail of Oriental spicing. Chilled coulis of yellow tomatoes hides tomato jelly and squares of the fruit, set off by snips of opal basil and lemon thyme.

Obsessed if not megalomaniacal, Kunz lost the summer to research, discovering freshwater pike caught by Ojibwa Indians. The walleyes arrive just 48 hours out of Lake Superior ("so stiff I can hardly fillet them," Kunz boasts) to appear firm, meaty, and sweet on endive gratin. Also from Michigan come small perch fillets to be turned in the pan till the edges crisp, then set afloat on a buttery bouillon of lemon verbena. Coriander-crusted salmon is cooked rosy-rare and served with red-wine-braised artichokes on a green artichoke heart. Black bass is steamed in a kafir-leaf reduction with red pepper, topped with a toss of fried shallots, lemon, orange, garlic, and fresh herbs. Crushed juniper and coriander seeds coat medallions of venison—best very rare—to be garnished with butternut-squash batons cooked in Sauternes and with butter-tossed gnocchi sprinkled with an essence of porcini. And I'll be returning for sublime shrimp sandwiched between scallop disks—a marvel of careful cooking, on a haunting emulsion perfumed with lovage—and for supernal sweetbreads glazed with citrus that seem to float on lentil stew.


LESPINASSE, AT THE ST. REGIS: *Bright and gloomy all at once.*

With an eye to our town's closely watched pocketbooks, St. Regis director Peter Tischmann has tried to brake prices. Thus, lunch and Sunday dinner are $35. There's a four-course menu at $47, a six-course $60 tasting, and à la carte entrées from $21.50 to $32 (with wine, tax, and tip, about $150 for two). The wine list is drinker-friendly: sixteen offerings in half-bottles and 35 labels at $30 or less (Château Magnol, an '85 Médoc, is a delicious discovery at $27).

Lured from Aureole, Richard Leach does his architectural desserts with flying buttresses of thinnest cookie dough and pulled-sugar Hula Hoops. But the crème caramel, warm "flowerless" (truth in typos) chocolate cake, and a bittersweet chocolate-espresso confection are dazzle without soul. Best is anise soufflé glacé under a crackle of banana, and passion-fruit soufflé pouffed in the shell. Is the apple-and-cider soup with hot vanilla syrup poured through a pastry hole celestial or just silly? I can't decide. And if you figure out what to do with that itsy-bitsy napkin, write.

Lespinasse, 2 East 55th Street (339-6719). Lunch, daily noon to 2:30 p.m.; dinner, daily 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V. ■

Photograph by Ted Hardin.

Music/Peter G. Davis

APOCALYPSE NOW

"...The City Opera's *Die Soldaten* suggests that this music can actually sound as eloquent and lucid as its admirers claim..."

LIKE WAGNER'S *Tristan und Isolde* MORE than a century ago, Bernd Alois Zimmermann's **Die Soldaten** was once pronounced unperformable. Twenty-six years after the opera first struggled to the stage in Cologne, some claim it still is, and the current New York City Opera production—an imposing achievement, whatever one thinks about the work—has not entirely settled the matter.

Questions abound. Can even the most musically sophisticated audience tell if it is hearing the right notes in a score this frighteningly dense and dissonant? Is it possible to follow the action of an opera based on a complicated pluralistic time theory that implies the simultaneous occurrence of events past, present, and future? Does the opera house Zimmermann requires for an ideal representation of his work yet exist, one that can position the audience in the center of a whirlpool of sight and sound issuing from various stages and film screens placed around the auditorium? And in this age of instant opera, does anyone even care?

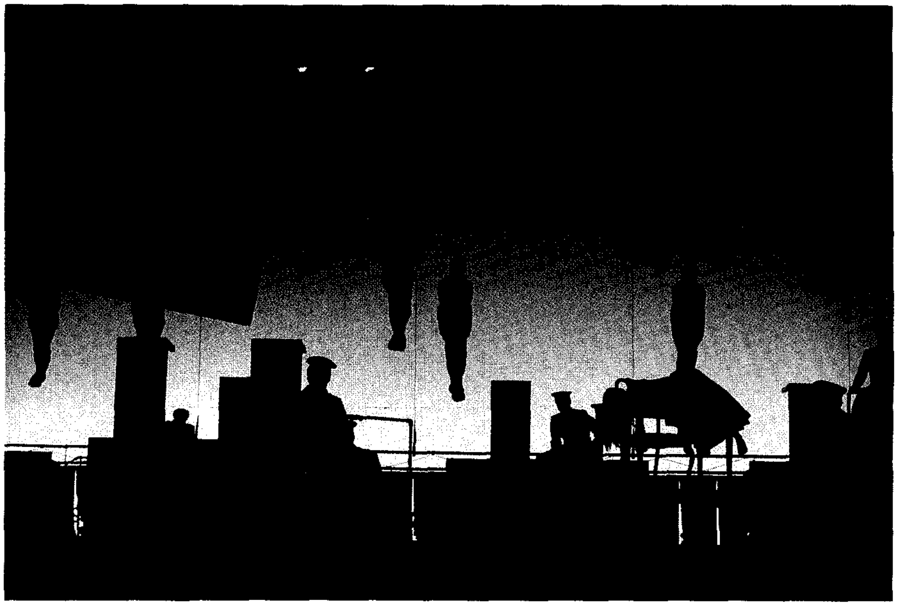
Christopher Keene does, and good for him. The City Opera's general director is among the believers who consider *Die Soldaten* the most significant German opera since Alban Berg's *Lulu,* and a production was a top priority of his administration. It's a risky project, and not just because the chronic lack of time and money in American opera houses makes a fully realized, first-rate performance of a piece this difficult nearly impossible. I imagine Keene is also getting plenty of political static, from bored conservatives on the right who hate challenging opera of any kind, as well as from New Ageists, minimalists, and neo-romantics on the left who find such maximal works of the recent past hopelessly passé.

Zimmermann based his libretto on the play of the same name by J. M. R. Lenz, written in 1775 but not performed until Max Reinhardt staged it during the First World War. The same characteristics that puzzled Lenz's contemporaries—the terse language, sudden ellipses, rapid sequence of short scenes, and jolting bridges of space and time—attracted Zimmermann as techniques that he felt anticipated his own aesthetic theories. The play's grim view of society as a brutal, militaristic hell tottering on the brink of extinction must also have appealed to a composer whose works became increasingly tragic and despairing before he committed suicide, in 1970. The plot traces the descent of Marie, a middle-class burgher's daughter who becomes a soldier's whore, a chilling journey of human degradation that ends as the girl solicits her own father, neither recognizing the other. After this final outrage, the cruel world of *Die Soldaten* literally disintegrates as the dust from an atomic explosion settles over the stage.

Expanding on the play's time frame, Zimmermann added much visual imagery of his own from ages past and present, especially the mid–twentieth century. He also drew upon a myriad of musical devices from Gregorian chant to jazz, although the basic fabric of the score is woven from the classic atonal procedures of German expressionism, in which each gesture is strictly timed and coordinated. Vocal lines are angular and not easy to pitch, the orchestra is huge (more than 100 players), and every sound—from clinking glasses and tap-dancing cadets to cards slammed on a table—is precisely notated. All this complexity reaches its height in the first scene of Act IV, a fantastic audiovisual collage in which the seventeen principals sing like creatures possessed and the full multiple stage and film apparatus is brought into play. This is the emotional climax of the opera, a nightmarish sequence that, according to the composer, "depicts Marie's rape as an allegory of the rape of everyone involved in the action: a brutal, psychological, and spiritual rape."

My previous experiences with *Die Soldaten* include Sarah Caldwell's brave but disheveled production in Boston nine years ago; two inadequately sung recordings, on the Wergo and Teldec labels; and hours spent puzzling over the score. The City Opera's performances are the first I've heard to suggest that this music can actually sound as eloquent, lucid, and beautiful as its admirers claim. From his company debut leading Ginastera's *Don Rodrigo* in 1970 to Schoenberg's *Moses und Aron* last year, Keene has consistently shown that his primary talent as a conductor is to sort out, clarify, and make a convincing case for the thorniest contemporary operas, and *Die Soldaten* may be his most impressive coup to date.

The cast is extraordinary, particularly Lisa Saffer, who sings Marie's music with astonishing confidence and nuance. Saffer, Cynthia Rose (Charlotte), and Claudia Cummings (Countess de la Roche) make the sinuous trio that ends Act III sound almost luscious, a legitimate



GUTTERDAMMERUNG: *The cruel world of* Die Soldaten.

Photograph by Martha Swope Associates/Carol Rosegg.

successor to its counterpart in *Der Rosenkavalier.* But all the leading singers are exceptional: Jan Opalach (Wesener), Eugene Perry (Stolzius), Thomas Young (Desportes), John Fowler (Pirzel), Wilbur Pauley (Eisenhardt), David Rampy (Major Haudy), Ron Baker (Major Mary), and Michael Rees Davis (the Young Count).

Of course, there are inevitable scenic compromises along with several musical ones, and Zimmermann's utopian concept of total theater remains largely unrealized by John Conklin's severe utilitarian sets. A conventional proscenium stage is used throughout, the film sequences are omitted, and the intricate seventeen-voice ensemble in Act IV had to be pretaped. The composer's final apocalyptic vision may now be dated, but this production's ineffective alternative—the ruined Marie continually struggling to her feet and crumpling to the ground—merely looks peculiar. Rhoda Levine's direction as a whole is disappointingly flat, with soldiers rushing about giving Fascist salutes, body bags hanging from the ceiling, and the like—passive decoration rather than an active environment in which the composer's characters and ideas might generate an electric impact. Musically, though, this is a noble accomplishment, and the effort alone happily proves that the City Opera has once again become a company with high ambitions and a taste for adventure.

FOR ITS FIRST NEW PRODUCTION OF THE season, the Metropolitan Opera delved back into its own past and rediscovered Puccini's **La Fanciulla del West,** first given by the company in 1910 and perhaps the most enduring work on the Met's short list of world premieres. Enduring in Europe, that is. American audiences have never been entirely comfortable with an opera set in California's gold-rush country where homesick miners are apt to sob "*Voglio la madre mia*" into their whiskey. Then there is the girl of the golden West herself, Minnie, the beauteous but chaste saloonkeeper who teaches the boys' Bible class and cheats at cards to get her man; Jack Rance, the villainous *sceriffo* who lusts after her; and Ramirrez, the dashing Mexican bandit-hero disguised as Dick Johnson—all singing, in Italian of course, a typically ripe and throbbingly flamboyant Puccini score.

True opera lovers, though, have never had a problem with "La Girl," as the composer affectionately called his favorite child, and some will even tell you that he never wrote anything better. It may be short on hit-tune arias, but the piece is crammed with original and sophisticated musical invention, and Puccini's theatrical sense is, as usual, unfailing. Take the brilliantly paced exposition of the opening scene in the Polka Saloon, which develops into a raucous barroom brawl until Minnie suddenly appears, six-guns blazing—one of opera's all-time great entrances. For atmospheric scene-painting, nothing beats the impressionistic dawn music that steals over the redwood forest in Act III, or the misty chords that magically close Act I as Minnie, half in love, dreamily ponders Johnson's parting words. And only a master could build such a crafty crescendo of tension and release as that high-stakes poker game at the end of Act II.

The Met's new production is only the company's third since 1910 (the interim revival dating from 1961 was borrowed from the Lyric Opera of Chicago), and I suppose there's little point in drooling enviously over the world premiere—Enrico Caruso, Emmy Destinn, and Pasquale Amato heading the cast; Toscanini in the pit; that wizard of scenic spectacle and author of the original play, David Belasco, in charge of the production; and Puccini on hand to oversee it all. That was then, and the enjoyable 1991 edition will disappoint only the most exacting *Fanciulla* fans. Barbara Daniels is an appealingly spunky Minnie, who grasps the basic dramatic requirements and delivers on most of them, although her puffy tone and scrambled vocal production are hardly suited to Italian opera. At the moment, there is no better tenor for Johnson than Placido Domingo, in clarion voice and his most efficient business-as-usual mood, and Sherrill Milnes's gone-to-seed Jack Rance seems just about right. Leonard Slatkin conducts skillfully, although giving only a suggestion of the score's distinctive orchestral and harmonic colors.

Giancarlo del Monaco, the director, no doubt learned the opera at his father's knee—Mario del Monaco was a famous Johnson 35 years ago—and he mostly treats Puccini's wild-West melodrama with respect and concern for traditional values. The big crowd scenes, nicely detailed and full of vitality, come off best, the more intimate scenes less so. Why, for example, must Minnie and Rance conduct their tense confrontation at the Polka from opposite ends of a huge stage? Such miscalculations, and there are many, only dissipate the carefully prepared dramatic effects clearly indicated in the score.

The worst error may be the final tableau, which should show us what the music so touchingly describes: Minnie and Johnson riding off into the sunset, not the irrelevant sight of Rance standing alone onstage. Whose story is this, after all? Michael Scott's perverse set for that last scene—a bleak ghost town rather than the specified forest clearing—also does the opera no service, but at least Minnie's cozy cabin nestled in the snow-covered mountains is picturesque and appropriate. Enough complaints. It was good just to see and hear Puccini's "La Girl" once again, back where she was born. ■

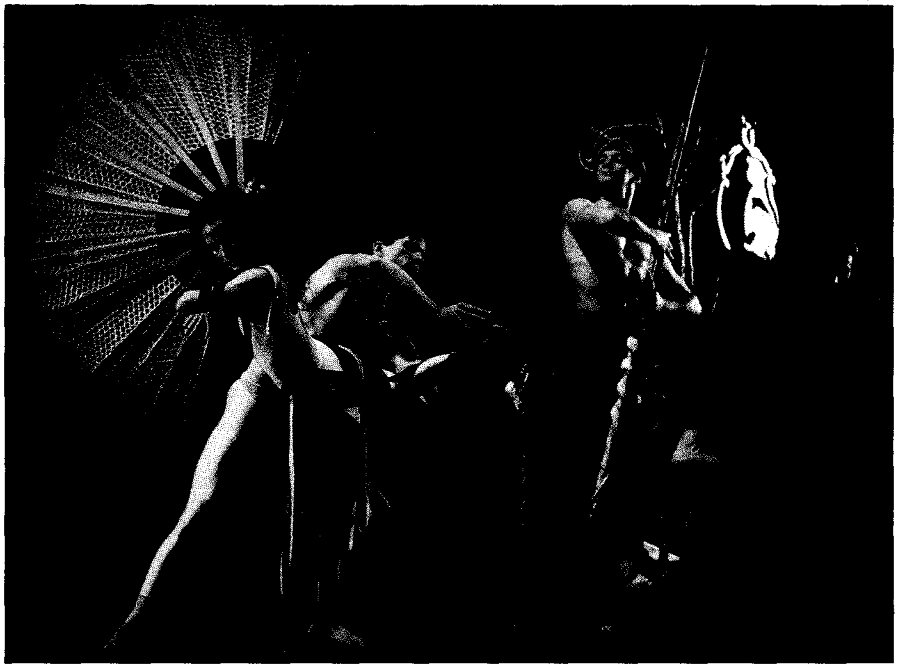
Chelsea Place
the only speak-easy in New York
. Piano Bar
. Northern Italian Cuisine
. Entertainment Nightly
147 EIGHTH AVE · NYC
212 924 8413

FREE
Gift
with
purchase
of
Soft Impressions™
There's something wonderful afoot.
They're soft on the eyes. Soft to the touch.
Soft Impressions™ by Rockport®
LYNN
BOOT+SHOE
16 West 46 St. betw. 5&6 Aves.
212•819•0092
Rockports - a wide selection for men & women.

Dance/Tobi Tobias

INNER SPACE

“. . .In the early days, Graham created, perhaps unconsciously, a strong architectural environment through the choreography. . .”



DESIGNER PROPS: The Eyes of the Goddess *(1991), at City Center.*

THE **Martha Graham Dance Company**'s recent season at the City Center was its first since the choreographer's death, last spring. The dancers performed with the hectic energy and projection that often characterize such an important moment of transition; the message is one of defiance and hope: We will continue; our prime mover is gone, but the glory won't fade.

The repertory was carefully selected to display a goodly number of Graham's finest and most accessible works (no cryptic *Dark Meadows* or *Herodiades* here, though they count among the masterpieces). Seeing this ad hoc retrospective and studying films, videotapes, and photographs of the landmark dances, I was struck by the architectural element in Graham's work and by the change that took place over the decades in the choreography's relationship to the art of space and structure. More than once I recalled the proposition that dance and architecture were the two original arts.

To begin in the middle: The pivotal point was the 1935 solo *Frontier,* with its radically minimalist set by the sculptor Isamu Noguchi—a segment of fence planted upstage center, anchoring two ropes that stretch forward to the top corners of the proscenium, activating the infinite void. Before this, Graham's dances did without décor. For one thing, the choreographer couldn't afford it; besides, given the revolutionary nature of the dance she was inventing, conventional painted backdrops and Potemkin-village set pieces would have been ludicrous. In those early days, Graham created, perhaps unconsciously, a clear, strong architectural environment through the choreography itself.

Take the 1929 *Heretic* (last shown last year). Taut and upright, the black-sheathed figures of the implacable female ensemble move as impervious linear units. Massing against a frail, white-clad supplicant, they erect walls, blockades. Half the time they're immobile; activated, they move with an irregular percussion, as bricks might move given a primitive motor. The methods essayed in *Heretic* achieve their full flowering in the ecstatic 1931 *Primitive Mysteries.* Again, the ensemble delineates geometric structures in space to frame a lyrically vulnerable but valiant heroine—the Virgin. At intervals, ritualistic, measured-tread processionals punctuate time and wash the space clean. But in the formations of *Primitive Mysteries,* the line is now richly augmented by the circle, and both vocabulary and detail of design are greatly expanded. The splendor of the piece lies in the way the structural formality just barely contains the emotion and thus intensifies it.

Graham functions as an architect of a different sort in *Lamentation* (1930). The seated solo figure is swathed in a tube of jersey, a house of cloth built to shelter an anatomy and a soul racked by grief. It's no accident that the initial image of this figure is a triangle (hooded head, torso with jutting elbows) topping a square (the lower body, legs bent and spread)—a child's schematic rendering of “house.”

Frontier was the first result of the encounter of a pair of major artists who could work symbiotically; Graham and Noguchi subsequently collaborated on a series of dances that represents the best of the choreographer's mature work. Despite its space-defining set, *Frontier* remained choreographically architectural—the pioneer woman pacing out the periphery of her domain—partly because of its subject matter: laying claim to a stretch of wilderness by surveying it. (As in all of Graham's creations, of course, the literal, physical world is meant to suggest its psychic equivalent.)

For the 1944 *Appalachian Spring,* an amplified essay on the ethos of early-American settlers, Noguchi created an abstract evocation of a house that refers to both Shaker furniture and the Japanese aesthetic in its spare, tactful beauty. Graham responded with a mobile architectural statement of her own. Freeze-frame any moment of this ever-fresh and appealing dance and you see a carefully calibrated spatial composition in the positioning of the four principals and the tiny ensemble.

It was when Graham moved out of her Americana phase (where a character is in good measure identified by his place in society) into her Greek cycle (where individual, interior passion is her first concern) that she relinquished the diagrammatic element of choreography and increasingly left architecture to her designer.

In the 1946 *Cave of the Heart,* an overarching physical structure is abandoned for a group of home bases—for Medea, Jason and the princess he dallies with, and the one-woman Chorus, who represents destiny. The significance of these personal retreats in which a character is “alone

Photograph by Martha Swope.

with the beating of [his] heart"—a device Graham used repeatedly—is eclipsed by the impact of the inventive "dress": a cage of glittering wire tentacles. First, planted in a snakelike coil of clay, it's the lair in which Medea nurses her jealous rage; then, ripped free to travel with the protagonist, it becomes the nimbus of flaming sun rays in which she is consumed.

Graham continued to subordinate the objective sense of place to turbulent, all-devouring interior feeling in *Night Journey* (1947). Here even the subsidiary principals—Oedipus and the atavistic Daughters of the Night chorus—seem to be projections of Jocasta's turbulent imagination. If there is no more landscape, but only markers in it, the linking of Noguchi's sculptural elements to the dancers' bodies is amplified. The fateful incestuous bed itself represents man and woman lying side by side, reduced to their skeletons and sexual organs. If Graham, as Noguchi gallantly commented, made his props a part of her body, he anticipated the direction of her development by offering her organic props.

By 1955, when Graham addressed the subject of Joan of Arc in *Seraphic Dialogue,* she was so bound up in the introspective that she was already reverting to a practice she had once intuitively scorned: using the set as secondary decoration, the dancers going through their paces in front of it. This is a particular pity in the case of *Seraphic* because Noguchi created for it his most glorious stage design: an abstraction of a Gothic cathedral in gleaming brass tubing. Graham makes a couple of brilliant connections with the construction, notably in having the canonized Joan enfolded into the structure that holds her patron saints, to create a tableau like those of ecclesiastical stained-glass windows. But on the whole, the honors go to Noguchi and his architectural embodiment of the soaring spirit.

At her death, Graham left unfinished a dance commissioned by the Spanish government. Called *The Eyes of the Goddess,* it's set to Carlos Surinach's *Symphonic Variations,* with décor by the sculptor Marisol. The work has the flavor of Spanish art—morbidity blended with sensual pleasure. Otherwise it's business as is usual in Graham's late works: Soloists and chorus, their unitards trailing lengths of fabric, act out their several vague, overwrought agendas. A Daliesque death wagon, manned by a black-hooded figure who catches each principal in his twisted crook, is like the cart of an itinerant peddler—loaded with weird items to tempt the gullible imagination. These props are manipulated, as is Graham's familiar vocabulary, to no discernible point. The truest thing about the piece is its frank presentation as a fragment; it's like an aimless conversation abruptly cut off by something unseen and shocking. ■

#2 IN A SERIES

Cosmetic Surgery Explained:
When to Have It Done

AGE IS NOT THE DETERMINING FACTOR
People are always asking me, "How old should I be before I consider plastic surgery?" The answer is: when you feel you need it, and your doctor can assure you of a significant improvement.

EYE LIFTS
In some cases, eyelids are the first thing needing attention. Extra skin on the upper lids and puffiness below the eyes is common. Often, having your eyes done is your introduction to cosmetic surgery.

40 SOMETHING
In your forties, gravity takes its toll. Your face may become a bit lax. Creases begin. You lose the definition of the jawline. Surgery may make a big difference in your appearance.

LATER LIFE SURGERY
Others don't need cosmetic correction until their 50's or 60's. It's largely a factor of genetics and bone structure. I've had patients in their 70's and 80's. It's never too late to feel better about how you look.

LET'S DISCUSS IT.
I am happy to provide a complimentary consultation regarding this and other advances in cosmetic surgery. Please call me at **(212) 832-0770**. My office is at: **737 Park Avenue, New York, NY 10021.**

James J. Reardon, M.D. James J. Reardon M.D.

Call
NEW YORK MAGAZINE
for
INFORMATION

For the latest on restaurant trends, nightspots, Broadway and Off Broadway shows, concerts, sporting events, and more, turn to *New York's* Information Services Department.

To get information about any articles or reviews that have appeared in *New York,* just call 212-880-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday–Friday, 10:30 A.M. to 4:30 P.M.

Art/Kay Larson

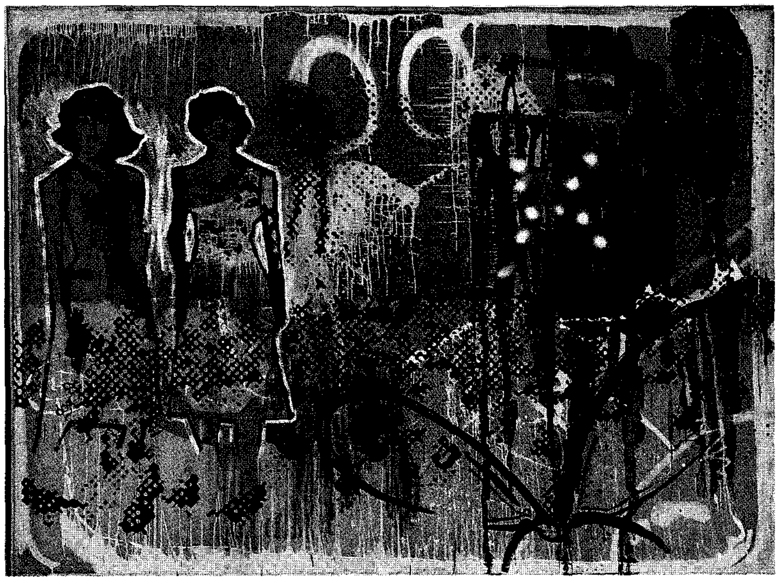
MASTER MIND

"...Liberated by Pop Art's irony, Sigmar Polke has sent its images out to play in the poetic fields of large-scale abstraction..."

THE **Sigmar Polke** SHOW AT THE BROOKLYN Museum presents this 50-year-old German artist at the top of his form and the peak of postmodern painting. Polke is notoriously elusive. His career resembles Alice's hookah-smoking caterpillar, poised on a magic mushroom in one of his paintings: It's a matter of "Now you see it, now you don't." My advice: See it. Polke is a master, and this chance won't come again.

Born in East Germany, Polke fled to the West and discovered Pop Art in the early sixties. His German version of Pop was amusing and important in the development of European art, but the mystery about him wasn't terribly urgent until the eighties. Since then, he has hit a stride that no one else has the legs to match: Within the realm he occupies, there is simply nobody near him.

In his big, complex, resin-soaked pictures of the past decade, Polke has managed a merger between opposites. Liberated by Pop Art's irony, he has sent its images out to play in the poetic fields of large-scale abstraction, resolving three decades of sometimes-bitter argument between Abstract Expressionism and Pop. More important, this byplay between image and nothingness perfectly defines the hemorrhaging information systems of the late twentieth century—our sense of slippage between the visual, the conceptual, and the real.



TAKING STOCK: *Sigmar Polke's* Haute Couture.

There are plenty of American artists who have tried this trick—David Salle among them—but they do it, generally, with either a limited intellectual range or a certain predictable rigidity. Polke's attitude toward painting is as fluid as his choice of subject and technique. He'll try anything. Watching him feint and dodge is half the fun, but it's also an indication of his remarkable gifts of pictorial invention.

Pop gave Polke permission to slip images out of their normal narrative confines and place them within a primordial ooze of pure visual incident—a hail of dots, drips, washes, spatters, puddles, and debris—that can be elegiac and breathtakingly beautiful. The large painting of 1988, *Haute Couture ist viel zu tür (Haute Couture Is Much Too Expensive),* which is more than seven feet tall by nine feet wide, offers a typical inventory of Polke's games. Resin soaks into fabric to turn the printed cloth (which takes the place of canvas) into something transparent, seemingly lighted from behind. (Polke calls some of the resin pictures "Searchlights.") At left is one of Polke's ever-present watchtowers—here loosely smudged in green acrylic paint overlaid with a scattering of constellationlike yellow dots or stars. The watchtowers recall the tortured history of twentieth-century Europe, but they are also heralds of the greater historical record, which comes attended by vivid emotions. And they present a parable about watching and being watched; that is, about the act of seeing, which is attended by ghosts.

All Polke's work is riddled with ghosts. What are they? In his best pictures, a momentum builds—not only in one case but in painting after painting. (That's why it's vital to see his work in a full-scale retrospective.) Some of the ghosts are art-historical: references to Dürer, Goya, generic engravings, the French Revolution, Cubism, and Surrealism. Some are meteorologic and mineral: fragments of meteorites, pieces of silver foil, grains of tellurium and nickel, and the photographers' alchemic silver nitrate. Some are cultural: war, children's games, concentration camps, American Indian arrowheads, haute couture, pop-culture heroes and villains. But even the "pure" abstractions—including the several big canvases colored with just oil, pigment of violets, and red lead—seem to carry their metaphysics around on their sleeves.

Polke has realized that the act of seeing, in this age of electronic reproduction, is loaded with the baggage of Western civilization, and with the mysteries of space and time, transformation and accumulation, that pop out of Pandora's box. To ram home this point, he has added, at the entrance of the exhibition, an oversize silvery ladder stretching up into the Brooklyn Museum's rotunda. But the paintings are much subtler than this Jack-in-the-bean-stalk sculpture. They don't need help.

This show has been traveling the country since its debut at the San Francisco Museum of Modern Art. Brooklyn is its last stop. The museum's curator, Charlotta Kotik, has added three important paintings from local collections and has left out a good chunk of the weaker, early-Pop work that cluttered the show when it appeared at the Hirshhorn Museum in Washington. Kotik and Polke, who had a hand in the installation, have muddled the strict time line that concluded at the Hirshhorn with a knockout set of rooms filled with the big resin pictures. In Brooklyn, the show peters out into the museum's permanent painting galleries; Polke's attempt to merge his work with John Singer Sargent's and other American masterpieces just looks forced.

But in other ways, this is a perfect Polke vehicle. Daylight pours from the museum's newly bared skylights, washing the

Photograph courtesy of the Brooklyn Museum.

paintings in a cool but intense radiance. And the wandering time line forces you to recognize Polke's swift, mercurial genius. He is a quick-change artist, in all senses of the term. No better painter plumbs the nineties. (200 Eastern Parkway; through January 6, 1992.)

"Objects of Myth and Memory: American Indian Art at the Brooklyn Museum" recognizes two feats of curatorial zeal. The first was by Stewart Culin, curator of ethnology from 1903 to 1929, who lived for a while among the Southwestern and California Indians (and collected among the Northwest Coast Indians). The second is by current curator Diana Fane, who sifted through 9,000-odd objects to match Culin's notebooks and diaries, and spent seven years bringing his scholarship into line with modern thinking.

Culin bought from families, individuals, and traders, sometimes by the basket load. In his time, only the objects mattered, but Fane has ferreted out Culin's stories. "Science" takes on its proper quota of subjectivity. Medicine men wouldn't give Culin their sacred objects. An initiate in a disbanded secret dance society sold Culin his costume. Culin then mixed and matched headdresses and paraphernalia. You marvel at the arrogance of the Western mind, just as you admire its curiosity.

Artists are advised to take this trip. Using only what the land gave them—porcupine quills, woodpecker scalps, mud, hides, animal teeth, flicker feathers, and a scrap or two of trade goods—the Indians made marvels. As sculpture, this work stands on its own without apology. (Through December 29.)

BOOKS WERE THE LEVERS THAT LIFTED Western civilization out of ignorance (though not very far out, judging from recent events). Those of us who make our living by the word keep a flame burning for the Morgan Library, a kind of shrine to the ancestors.

To announce its $30-million expansion and renovation, the Morgan has unpacked its most remarkable historical markers. **"Masterpieces of the Morgan Library"** defeats the superlatives. Beginning with a weathered papyrus fragment bearing two Greek translations of the beginning of Genesis—on the back is correspondence identified as the earliest known Christian letter—the list of firsts is unbeatable. Besides the Morgan's three Gutenberg Bibles, the library owns the first books printed in Italy and Constantinople; the earliest (fifth-century) Coptic miniature; and the first Bible printed in the American Colonies (in the Indian language Massachuset). The earliest complete copy of the *Beatus Apocalypse,* a mid-tenth-century illustrated Spanish manuscript, is painted with a primitivist clarity that should have plenty to say to SoHo, and it reportedly knocked the socks off Légèr when Meyer Schapiro took him to see it.

In the former bookstore, now a small gallery, are two Bibles bound in the usual royal-excess mode for Kings Charles I and Charles II. There's a copy of Poe's *Raven* (translated by Mallarmé, illustrated by Manet, and signed by both), and Izaak Walton's first edition of *The Compleat Angler.* But to all gardeners and rose freaks, the true grail is *Les Roses,* by Redouté (Joséphine Bonaparte's official flower painter), who summarized the state of rose science in Joséphine's famous garden at Malmaison—where the imported China roses gathered alongside the old European and Mediterranean forms and their new offspring, the hybrid teas.

Down the hall of drawings are the Morgan's familiar (and a few unfamiliar) glories: Dégas, Rembrandt, Ingres, Fragonard, Blake, and a gorgeous Watteau, *Seated Young Woman,* seemingly drawn out of red smoke. The Morgan looks much the same: $30 million has barely sent a shiver through its noblesse reserve. Half of the money disappeared into real estate, purchasing the building to the north, a Victorian brownstone bought for J. Pierpont's son, J. P. Morgan Jr. The Evangelical Lutheran Church in America kept its headquarters there until 1988, when it gave the Morgan an opportunity that couldn't be refused. (With the package came a nondescript office tower next door.)

Architects Voorsanger Associates linked the two houses with a graceful conservatory garden court, a light-filled umbilical cord to the brownstone. Sunlight now blasts into dark nineteenth-century rooms from pale-gray marble. Don't look for much new exhibition space: The bookstore's move to the brownstone's former dining foyer has freed up the only possible cul de sac. There is a new, even tinier alcove off the garden court, presenting a poster for "Sullivan & Gilbert's" *H.M.S. Pinafore,* and Thackeray's autographed manuscript of his children's book, *The Rose and the Ring.*

That might seem like a lot of loose change for a modicum of wall space. But much of the staff can now move their offices out of the basement and meet in seminar rooms and a ballroom turned lecture hall. For the public, the best consequence, besides preserving the historical connection between these two robber baronies, is the Morgan's fresh commitment to user-friendliness. The main entrance opens onto an information desk, and beyond it is a clear sightline through graceful glass doors to the garden court. The bookstore gets its own entrance from Madison Avenue. The detailing is gorgeous, as you might expect. The newly congenial Morgan now matches the Frick for elegance, but on a scale in keeping with the drawings. (29 East 36th Street; through January 5, 1992.) ■

You haven't heard of MEPHISTO® yet.

Hand-made in France, Mephisto shoes are the most comfortable shoes you have ever worn - ever. Start the word-of-mouth yourself.

SHOE EXPRESS

1420 Second Ave.
(at 74th. St.)
(212) 734-3967
Phone orders, too!

The Executive Mother

The finest maternity fashions for office and leisure

Open 7 days

757 Third Avenue
(212) 753-4993

The Executive Mother

Theater/John Simon

NEWISH AND JEWISH

"...The Forbidden Planet was a nice place to visit, but it's nothing to return to. *Beau Jest* is also a dedicatedly flat-footed journey..."

***PLANET* MIRTH:** *A scene from* Return to the Forbidden Planet.

SUDDENLY, IT IS RECYCLED *Tempest* TIME all over. At the movies, Off–Off Broadway, and Off Broadway, at the doubly converted Variety Arts (into a legitimate theater and bastard spaceship), where Bob Carlton has re-created **Return to the Forbidden Planet** with an American cast. This British hit spinoff from the likable sci-fi movie *Forbidden Planet* was given the Olivier award by the London critics, proving that anything, even dislike of *Miss Saigon,* can be carried too far.

This is a musical for the crowd that got off on *Buddy;* like it, it does not have an original score. Instead, it reprises rock hits of the fifties and sixties, dragged in with minimal relevance, the new context lending, supposedly, new luster. The songs are generally introduced with a Shakespearean tag from anywhere in the oeuvre, which, like the rest of the dialogue, tends to be edited, e.g., "But soft, what light from yonder air-lock breaks?"

In the film, a space cruiser sought out the planet Altair Four in search of survivors of a previous expedition, there to discover a mad Prospero, whose scientist's id spawned involuntary monsters. The movie's period was A.D. 2200; the stage musical travels to the planet d'Illyria in the year 2025, showing how much more impatient for future shock we have become. Aside from a further trivialization of Shakespeare's story, there is the music of Elvis Presley, Buddy Holly, Roy Orbison, and their likes, sung and played skillfully by members of the cast. As an extra added attraction, we get a video of Scotty from *Star Trek* (James Doohan) speaking Prospero's introductory and valedictory lines (more or less) with considerable aplomb. And there is even audience participation in the form of a pre-space-flight passenger drill.

Perhaps the fun would be marginally heightened by a truly lavish production, but there is something humiliating about an entire spaceship here playing second fiddle or electric guitar to half a helicopter elsewhere. By Off Broadway standards, to be sure, there is a modest investment discernible onstage, along with the moderate inventiveness. But Rodney Ford's stage design suffers from (Proust forgive me!) intermittences of the art, and Sally J. Lesser's costumes are eclipsed by Adrian Rees's design for the robot Ariel, with his built-in roller skates emblematizing, in the age of space travel, an almost irresistible nostalgia. Richard Nelson's lighting is fun, though one wishes the budget had given the film-effects designer, Gerry Anderson, a freer hand.

One's enjoyment of the book depends largely on how many jokes on the order of "the air nimbly and sweetly recommends itself unto our sensor screens" you can swallow, but even the most voracious appetite should be glutted with such stuff as "Good morrow, big boy" is made on. Under the circumstances, there is not much one can expect from the actors, and that is precisely what one gets. The exception is Gabriel Barre, whose Ariel is very much of the Hollywood tradition of lovable robots, initiated by Robby in the 1956 *Forbidden Planet.* Something, too, can be said for the wholesome Miranda of Erin Hill. The others have either been shortchanged by Carlton the author or caricatured by Carlton the director. For most of us, the Forbidden Planet was a nice place to visit in 1956, but it's nothing to return to.

Beau Jest, BY JAMES SHERMAN, A FORMER writer-performer with the Second City, is as dedicatedly flatfooted a journey into the past as *Planet* is into the future. It is a Jewish-family farce for which "antiquated" is not so much a euphemism as a prolepsis. Bob Schroder, an unemployed actor working for the Heaven Sent Escort Agency, is hired by Sarah Goldman, whose family does not approve of her having a goyish boyfriend, Chris Kringle (!) Bob is to impersonate a nice Jewish doctor boyfriend the night her parents, Abe and Miriam, and brother, Joel, are coming to dinner. Though he turns out to be Aryan, Bob has acted in *Fiddler on the Roof,* improvised at Second City, and watched plenty of TV; he thinks he can swing it. "Topol thought I was Jewish," he says, apparently unaware that Topol is not in the habit of noticing his fellow actors.

So Bob gives a reasonable enough impersonation of David Steinberg, surgeon, explaining salmonella as "caused by a rare bacteria that gets into the salmon," and answering a question about what manner of surgery he practices with "Hearts, brains—whatever comes up." The parents, though not the psychiatric-social-worker brother, are enraptured.

Still, a reasonable impersonation does not preclude many a hairbreadth escape from self-betrayal, providing moments of heart-stopping excitement and brain-draining hilarity. Around me, theatergoers who find Jewish jokes, however hum-

Photograph by Martha Swope Associates/Carol Rosegg.

ble and humbling, a riot, were cackling hysterically at this dinner-theater fare dating to the pre–dinner theater era. At least Dennis Zacek, the artistic director of Chicago's Victory Gardens, where he first mounted it, keeps the going understated, and gets decent work from a cast of six in which only the Chris of John Michael Higgins is unwinning.

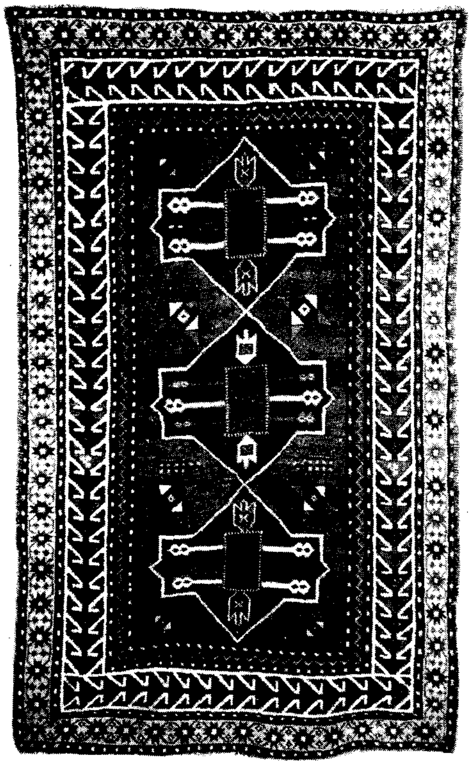
Laura Patinkin makes Sarah, the prehistorically subservient Jewish daughter, thoroughly likable, and Tom Hewitt's Bob/David is preposterous in a fresh way, sort of postposterous. Larry Fleischman is an aptly rumpled and bemused Joel, and Bernie Landis's Abe is cantankerous in a pleasingly relaxed manner. Best of all is Roslyn Alexander, who gets across the archetypal Jewish mother without overplaying. If you cannot guess whether Sarah will end up with Chris Kringle or Bob, *Beau Jest* is the play for you.

THERE MAY BE A SUITABLE VENUE FOR THE likes of *Beau Jest*, but in what quarters or quarantine does **Promised Land,** a penny-ante musicalization of the Moses story, belong? With music and lyrics by George Fischoff, and book by Exodus, Leviticus, and (by the) Numbers, this five-character reduction of the Bible is so beggarly that a Bowery bum would press alms into its palms. On a bare, sand-colored stage, in costumes that would disgrace an attic trunk, to the tinkling of one piano one, and with tired cavortings Mercedes Ellington mistakes for choreography, the five hapless histrions enact everything from Pharaoh to a flock of sheep.

George Fischoff composed the Broadway flop *Georgy,* and the program lists other credits as numerous as the plagues visited on Egypt. *Promised Land* retells its story without a shred of imagination or an ounce of wit. There is, however, a trove of inadvertent jokes, such as, for example, the lyrics, all of them. Take "Let me kiss your feet, the earth you trod,/ Now I can see the glory of God." Or "How gentle you are with my father's sheep,/ O stranger." "Drink slowly now, and drink deep," the first part sung by Zipporah to Moses, the second by Moses to the sheep. And with Fischoff's religious faith in repetition, every lyric is heard over and over.

Given that the voice of God is sung by an African-American female, I kept waiting for the joke whose punch line is "In the first place, She is black." This we did not get, but the music, all of it, was funny enough. As was an actor in a Golden Calf mask prancing about and intoning, "Never have I known such ecstasy." How Francis Ruivivar, about to replace Jonathan Pryce in *Miss Saigon,* got roped into playing Moses beats me, though the program proclaims that *Promised Land* has been touring successfully for eighteen months. Are there that many church basements godforsaken enough to house it? ■

IT TOOK US
50 WEEKS



TO BRING YOU THIS
SALE

For 50 weeks a year we work hard living up to our reputation as N.Y.'s #1 oriental rug retailer, offering the finest rugs at the lowest prices. But once a year, **between now and Oct. 31st** we reduce our discount prices even further. Once a year you can **save between $500 and $5,000** on fine antique, semi-antique and new oriental rugs, needlepoints, chainstitch, kilims and contemporary rugs.

The Rug Warehouse

220 West 80th St. cor. of B'way (212) 787-6665 2 hrs. free parking next door
Open Mon-Sat. 10 to 6 Sun. 11 to 5 Thurs. till 8pm Visa & MasterCard.
We purchase and trade old Persian rugs. For fine cleaning call 1-800-548-9185.

SALES & BARGAINS

BY LEONORE FLEISCHER

VACUUM PACKED

ELECTROLUX IS REDUCING SOME OF ITS TOP-of-the-line vacuum cleaners, and a limited quantity is available here. All carry a full 5-year warranty. For example, the Ultralux, with an 11.0-amp. canister, 2-motor system, and metal body, retail $749.95, here $599.95; the Diplomat, with an 11.0-amp. canister, 2-motor system, and plastic body, retail $619.95, here $499.95; the Genesis upright, 9.5 amp., retail $499.95, here $399.95; rug-shampoo service, now half-price, was $59.90 for a 10-ft.-by-12-ft. area, now $29.95. A.E., M.C., V., checks accepted; phone orders possible. *Electrolux, 142 W. 23rd St. (737-2045); Mon.–Sat. 9 a.m.–5 p.m.; while stock lasts.*

PIEDS À TERRE

SAMPLES OF FALL SHOES MADE IN FRANCE for men in sizes 7–11, women in sizes 6–10, and children in sizes 3–13 are wholesale and below in this SoHo showroom, including Paraboot leather shoes, retail $200–$280, here $100–$150; Champagne leather bridge shoes for women, retail $100–$160, here $30–$80; Alain Videau sneakers in canvas, suede, or felt for men and women, retail $55–$90; here $28–$30; Amos canvas shoes and slippers for children, retail $19–$23, here $5–$10. Checks accepted; no credit cards; all sales final. *Champagne 4, 110 Greene St., near Prince St., Suite 701 (941-0223); Mon.–Sat. 10 a.m.–6 p.m. and Sun. 11 a.m.–6 p.m.; through 10/27.*

SUPER NOVA

LUDLOW'S 85 IS A DAIRY AND VEGETARIAN restaurant on the Lower East Side with a country-bistro look. To celebrate the restaurant's first anniversary, certain specials are reduced, including an egg-salad-roasted-pepper-and-onion platter, usually $7.25, now $5.95; nova platter with cream cheese, toasted bagel, and salad, usually $8.95, now $7.95; 3 blintzes—your choice of cheese, blueberry, cherry, or apple—with sour cream or applesauce, usually $5.95, now $5.50; the "extravaganza for two," 3 scoops of whitefish, salmon, and herring salad with your favorite bagels, $12.95. No credit cards. *Ludlow's 85, 85 Ludlow Street, between Broome and Delancey Sts., one block east of Orchard St. (979-8585); Mon.–Thurs. 8 a.m.–4 p.m.; Fri. till 3 p.m.; and Sun. 9 a.m.–5 p.m.; through 11/30.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

PLEAT BARGAINING

WOMEN'S EUROPEAN DESIGNER-INSPIRED single- and double-breasted fall suits in plaids, color-block patterns, and bright wools with jeweled buttons and pearl details are at wholesale and below in this showroom in sizes 4–14. All suits come with pleated short skirts, retail $500–$600, here $200–$300. Also, short, knife-pleated chiffon skirts, retail $175, here $75. A.E. accepted; no checks; all sales final. *Renée Du Marr, Inc., 252 W. 38th St., ninth floor (768-3734); Thurs.–Fri. 5–7 p.m. and Sat. noon–5 p.m.; 10/24–26.*

SQUARE DEAL

SCARVES, SHAWLS, RUANAS, HEADBANDS, and other accessories are discounted at this showroom, which is usually closed to the public. For example, one- and few-of-a-kind silk scarves, 24 in. by 60 in., and 40-in. or 36-in. squares, in florals and geometrics, retail $75–$90, here $24; wool-challis 40-in. and 44-in. square scarves in paisleys, florals, and geometrics, retail $45–$65, here $17–$24; jersey and fleece ruanas and cover-ups, retail $65–$125, here $25–$50. Cash only; all sales final. *Kathleen for Sweet Herb, 366 Fifth Ave. (entrance on W. 35th St.), Suite 604 (868-1920); Mon.–Fri. 12:30 p.m.–6:30 p.m.; through 10/25.*

LORD GYM

HOME-GYM FITNESS EQUIPMENT IS ALWAYS discounted here, but now prices are even lower. For example, a Spirit 766 dual-action stair-stepper climber, list $599, now $399; New Lifestep 5500, list $2,398, now $1,995; Image 833 Dual Action Stepper, list $599, now $359. Treadmills include Bodyguard 8300, list $2,195, now $1,695; Image 925, list $1,995, now $1,595; the Trotter CXT+, list $3,595, now $2,795. Computerized and dual-action bikes include the PTS Recumbent, list $1,095, now $749; Lifecycle 6500, list $1,598, now $1,299; Ultra Air Dual Action, list $599, now $399. Other accessories include Polar Pacer Heart Rate monitor, list $149.95, now $109.95; gravity boots, were $50, now $25; standard and Olympic plates in black, were 69¢–$1 per lb., now 50¢ per lb. Everything is guaranteed for one year. On sale items, maintenance contracts are 50 percent off for a second year. A.E., M.C., V., checks accepted; all sales final; free delivery in Manhattan of all exercise machines. *The Gym Source, 45 East 51st Street (688-4222); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 10/26.*

STOWE-AWAY

EUROPEAN OUTERWEAR FOR CHILDREN IN sizes 2–10 and skiwear in sizes 2–14 is on sale here. For example, down jackets from Italy in sizes 4 and 6, were $175, now $105; fiberfill jackets from France, size 8, were $159, now $79; sizes 10 and 12, were $169, now $85; sizes 14 and 16, were $189, now $95; Boy brightly colored nylon ski suits from Austria, were $265–$495 depending on size, now $185–$346; Boy sweats to match ski suits, now half-price; Skiss ski suits from France, were $189–$221, now $99–$110; Italian stretch-Lycra ski pants, sizes 6–14, were $135, now $94.50; visored down ski hats from Italy, were $69 with goggles, $60 without, now $48. M.C., V., checks accepted; all sales final. *Kinder-Sport of Aspen, 1260 Madison Ave., near 90th St. (534-5600); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

SOFAS CHOICE

SAPORITI ITALIA CONTEMPORARY FURNITURE from Italy, including one- and few-of-a-kind floor samples, is greatly reduced for one day only at this importer's warehouse. For example, a 6-seat sectional sofa in dark striped fabric, manufacturer's suggested list $18,775, here $7,000; a matching pair of 2-seat and 3-seat sofas in off-white fabric, mfr's. sugg. list $5,755 and $7,836 respectively, here $2,200 and $2,600; cantilevered contemporary dining chairs upholstered in geometric wool, mfr's. sugg. list $1,355 each, here $250; lacquered-wood high-tech king bed complete with wooden night tables, upholstered bed frame, mattress, spread, and pillow covers, mfr's. sugg. list $14,711, here $6,000; lacquer-finish high-tech wall unit with bookshelves and storage space, mfr's. sugg. list $18,528, here $6,500. No credit cards; checks accepted (merchandise held until they clear); everything sold as is; delivery additional; all sales final. *Campaniello Imports, Ltd., Warehouse, 32–30 43rd Ave., Long Island City (718-729-3020). By car from Manhattan: Take lower roadway of the 59th Street Bridge, bear right onto Queens Blvd.; warehouse is 2 blocks north of Queens Blvd., on Skillman Ave. at 43rd Street; Sat. 9:30 a.m.–5 p.m.; 10/26.* ■

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 23

87 MOVIES

97 THEATER

102 ART

106 MUSIC & DANCE

109 RESTAURANTS

114 OTHER EVENTS

115 CHILDREN

116 NIGHTLIFE

118 RADIO

121 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*The Cry of the Owl*. #2—Through 10/31: *The Wages of Fear* (1953). #3—*Black Lizard.*

2. **ESSEX—Grand St. at Essex St.** (982-4455). Chinese films.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Sex, Drugs, Rock & Roll.* #2—*Resident Alien.* #3—*Thousand Pieces of Gold.* #4—*The Commitments.* #5—*The Rapture.* #6—*Building Bombs; Deadly Deception.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*My Own Private Idaho.* #2—*My Own Private Idaho.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Stepping Out.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Fisher King.* #2—Through 10/24: *Barton Fink.* Opening 10/25: *Curly Sue.* #3—*Ricochet.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 10/23: *Wild Strawberries* (1957); *Shame* (1969). 10/24: *Letter From an Unknown Woman* (1948); *Caught* (1949). 10/25–26: *On the Waterfront* (1954); *The Wild One* (1954). 10/27: *The Last Picture Show* (1971); *Nickelodeon* (1976). 10/28: *La Femme Infidele* (1968); *This Man Must Die* (1970). 10/29: *The Manchurian Candidate* (1962); *On the Beach* (1959).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Frankie & Johnny.* #2—*Frankie & Johnny.* #3—*Other People's Money.* #4—*Rambling Rose.* #5—*Cool as Ice.* #6—*Whore.* #7—*Dead Again.*

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*The Boy Who Cried Bitch.* #2—*Homicide.* #3—*Homicide; Deceived.* #4—*Twenty-One.* #5—*Paradise.* Opening 10/25: *Antonia and Jane.*

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). "Festival of Animation 1991."

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Super.* #2—Through 10/24: *Terminator 2.* Opening 10/25: *The Butcher's Wife.*

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating.*

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Uranus.* #2—*Slacker.* #3—*Paris Is Burning.* #4—*My Mother's Castle.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Ricochet.* #2—*Little Man Tate.* #3—*Terminator 2.* #4—*The Taking of Beverly Hills.* #5—*The Fisher King.* #6—*Suburban Commando.* Opening 10/25: *The Butcher's Wife.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Shattered.* #2—*The Commitments.* #3—*City of Hope.* #4—*The Super.* #5—*Frankie & Johnny.* #6—*Paradise.* #7—*Deceived.* #8—*Homicide.* #9—*Other People's Money.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Dead Again.* #2—*House Party 2.* #3—*Cool as Ice.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Doctor.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Rambling Rose.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Ricochet.* #2—*Other People's Money.* #3—*Frankie & Johnny.* Opening 10/25: *The Butcher's Wife.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Super.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Paradise.* #2—*Dead Again.* #3—*Shattered.* #4—*Deceived.*

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Shattered.* #2—*The Taking of Beverly Hills.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Frankie & Johnny.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Ricochet.* #2—Through 10/24: *The Super.* Opening 10/25: *House Party 2.* #3—*Other*

People's Money. #4—Through 10/24: *Suburban Commando*. Opening 10/25: *House Party 2*. #5—Through 10/24: *Terminator 2*. Opening 10/25: *Two Evil Eyes*. #6—Through 10/24: *The Fisher King*. Opening 10/25: *The Super*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Little Man Tate*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Deceived*. **EMBASSY 3—***Dead Again*. **EMBASSY 4—***Ernest Scared Stupid*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Boyz N the Hood*. #2—*Showdown in Little Tokyo*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Whore*. #2—*Sex, Drugs, Rock & Roll*. #3—*Freddy's Dead*. #4—*Necessary Roughness*. #5—*Robin Hood; Dogfight*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Paradise*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Uranus*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink*. #2—*Barton Fink*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Shattered*. #2—*Twenty-One*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Dead Again*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Barton Fink*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Man in the Moon*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Whore*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Taking of Beverly Hills*. #2—*House Party 2; Cool as Ice*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Rambling Rose*.

CORONET—*The Rapture*. Opening 10/25: *The Butcher's Wife*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Stepping Out*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Deceived*. **CINEMA II—***Paradise*. Opening 10/25: *Antonia and Jane*. **CINEMA THIRD AVE.—***The Story of Boys and Girls*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King*. #2—Through 10/24: *Ricochet*. Opening 10/25: *Curly Sue*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Frankie & Johnny*. #2—*Little Man Tate*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Homicide*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Other People's Money*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Frankie & Johnny*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deceived*. #2—*Terminator 2; Ernest Scared Stupid*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Super*. #2—*House Party 2; The Super*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Stepping Out*. Opening 10/25: *The Butcher's Wife*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Shattered*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*City of Hope*. #2—*Europa, Europa*. #3—*La Belle Noiseuse*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Rambling Rose*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Ricochet*. #4—*Little Man Tate*. #5—*The Fisher King*. #6—*Dead Again*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*House Party 2*. #2—*Deceived*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Terminator 2*. #2—*The Super*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Ricochet*. #2—*The Super; House Party 2*.

MUSEUMS, SOCIETIES, ETC.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 9/26–11/9: "Urban Space/The City as Place." A selection of recent film and videotapes about the urban environment and urban activism.

ASBURY FILM FESTIVAL—21 E. 26th St. (366-1337). $10. "The Ninth Asbury Film Festival." All screenings will be held at Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. 10/25–26: "The Best of the Asbury Film Festival," Peter Gallagher (10/25) and Harvey Keitel (10/26) host this collection of award-winning short films from past years as well as this year.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 10/5–27: "Glamour, Special Effect, and Character Makeup." 10/5–27: "Deep Space/Big Picture." 10/26–27: *2001: A Space Odyssey* (1968), dir. Stanley Kubrick, with Keir Dullea and Geoffrey Unsworth.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets*. Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 10/18–27: "The Tibet Film Festival." 10/23: Essential Cinema: Films by Michael Snow, James Whitney, John Whitney, and Warren Sonbert. 10/25: "Paul Sharits." Through 10/27: "Camera on the Couch." A film and lecture series about the cinematic representation of psychoanalysis. 10/27: *On a Clear Day You Can See Forever* (1970), dir. Vincente Minnelli.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. 10/25–26 & 11/1, 3: "Films From Central Asia." 11/25: *Farewell Green Summer* ((1985), dir. Elior Ishmukhamedov; *The Shock* (1989), dir. Elior Ishmukhamedov. 11/26: *Scarred by Kandahar* (1989), dir. Yuri Sabitov; *Kiep's Last Journey* (1990), dir. Farid Davletshin.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 10/13–11/17: "Native American Film and Video: A Walk in two Worlds." A series of documentaries and experimental films and video by and about Native Americans.

CITY UNIVERSITY GRADUATE CENTER—33 W. 42nd St. Through 9/26–10/24: "Blacks in Motion Pictures." 10/24: *Black Orpheus* (1959).

COLUMBIA UNIVERSITY—St. Paul's Chapel, 116th St. & Broadway. (854-1540). $5. 10/31 at 9 and 11: Midnight Madness IV: Phantom of the Opera (1925), dir. Lon Chaney with musical accompaniment by organist Marsha Long.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 10/23: *Casque D'Or* (1952), dir. Jacques Becker.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 10/4–31: "New Films From Japan 1991." 10/26: *Yumeji* (1991), dir. Seijun Suzuki.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 10/23: *Station Drama*, a video premiere by Lewis Klahr. 10/26: "Nan Hoover: Video and Film Works."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through October Saturdays at 4 & 6:30: "Arte y Patria: 20th Century Artists of Spain and the Americas." 10/22–26: "The Art of George Seurat." 10/29–31: "Ancient Egypt." 10/25 at 7: *Nosferatu*. 10/26 at 3: *Carmen*. 10/26 at 7: *Der Rosenkavalier*. These three classic silent films will be accompanied by live orchestral music. $20 per film. Call 570-3949 to charge.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 10/18–26: "Personal Cinema Program." 10/25–26: George Kuchar: *Sherman Acres; Weather Watch; The Fall of the House of Yasmin*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 10/4–11/12: "Vittorio D: De Sica Behind the Camera and on Screen." 10/24, 27: *Hello, Elephant* (1946). 10/19: *Miracle in Milan* (1951). 10/25, 28: "Vittorio D: Program of Selected Film Episodes." 10/25: *Indiscretion of an American Wife* (1953). 10/26: *Peddlin' in Society* (1946). 10/26, 28: *Bread, Love, and Dreams* (1953). 10/27: *Il Tetto/The Roof* (1956). 10/29: *Peccato Che Sia Una Canaglia/Too Bad She's Bad* (1955); *Madame de.../The Earrings of Madame de)* (1953). 10/11–26: "Warner Bros. From the Archives." 10/25–26: *Morte a Venezia* (1971). 10/25–26: *Goodfellas* (1990), dir. Martin Scorsese. 10/15–11/19: ASK Presents Recent Soviet Films. 10/18–21: "Millennium: 25 Years." Works by artists from around the world who premiered their work at the Millennium or used the workshop facilities. 10/27: What's Happening?: *Diary*. Parts 1 and 2, dir. David Perlov. 10/22: "In Memoriam: Keye Luke." *Across the Pacific* (1942). 10/28: Cineprobe: An Evening With Nina Menkes. 10/29: *Sakura-no-Sono*/The Cherry Orchard (1991), dir. Shun Nakahara.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." 10/22–27: Tues.–Sun. at noon; Thurs. at 6: "Exasperation." *Lucky Strike Program* (1953); *The Four O'Clock in the Morning Show* (1953); *Jell-O Program* (1938). Tues.–Sun. at 4; Fri. at 6: "The Egoist." *Filming Jack's Life Story* (1957); *Jack Casting for the Television Special* (1961); *Jell-O Program* (1942). Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: 10/23–24: *Paris Is*

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

Burning (1990). 10/25–30: *City of Hope* (1991). Cinema #2: 10/23: *La Dolce Vita* (1961), dir. Frederico Fellini. 10/24: *The H-Man* (1959). 10/25–26: *Letters From the Park* (1989). 10/27–28: *Tango Bar* (1989). 10/29: *Queen of Diamonds* (1991).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/4–24: "Interama: The First Ten Years." 10/23: *Le Schpountz* (1938); *Jofroi* (1933), dir. Marcel Pagnol. 10/24: *L'Etat Sauvage* (1978), dir. François Girod; *Le Crabe Tambour* (1977), dir. Pierre Schoendoerffer.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14–11/2: "Family Classics." 10/26: *National Velvet* (1945), dir. Clarence Brown.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $6; $25 for five films. 10/28: *Twilight of the Cockroaches* (1987), Hiroaki Yoshida; *Akira* (1989), dir. Katsuhiro Otomo.

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $3. Through 12/2: "Independent Filmmakers: Visions and Revisions." 10/28: *Hangin' with the Homeboys*, dir. Joseph P. Vasquez, with Doug E. Doug, Mario Joyner, John Leguizamo, and Nestor Serrano.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Ricochet; House Party 2.* #2—*The Taking of Beverly Hills.* #3—*Suburban Commando; The Super.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Necessary Roughness.* #2—*Frankie & Johnny.* #3—*The Super.* #4—*Ernest Scared Stupid.* #5—*Ricochet.* #6—*Ricochet.* #7—*The Taking of Beverly Hills; Suburban Commando.* #8—*Shattered.* #9—*Other People's Money; Deceived.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Other People's Money.* #2—Through 10/24: *The Super.* Beg. 10/25: *Two Evil Eyes.* #3—Through 10/24: *The Taking of Beverly Hills; Suburban Commando.* Beg. 10/25: *Curly Sue.* #4—*The Fisher King.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Taking of Beverly Hills; Livin' Large.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Ricochet.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Shattered.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Other People's Money.* #2—*Ricochet.* #3—*Deceived.* #4—*Shattered.* #5—*Cool as Ice.* #6—*The Taking of Beverly Hills; Necessary Roughness.* #7—*Ernest Scared Stupid; Freddy's Dead.* #8—*Frankie & Johnny.* #9—*Little Man Tate.* #10—*The Super.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet.* #2—*Cool as Ice.* #3—*Deceived.* #4—*Necessary Roughness.* #5—*Frankie & Johnny.* #6—*Other People's Money.* #7—*The Taking of Beverly Hills.* #8—*Livin' Large; Suburban Commando.* #9—*Little Man Tate.* #10—*Ricochet.* #11—*Freddy's Dead.* #12—*Ernest Scared Stupid.* #13—*The Super.* #14—*Shattered.*

BROOKLYN

AREA CODE 718

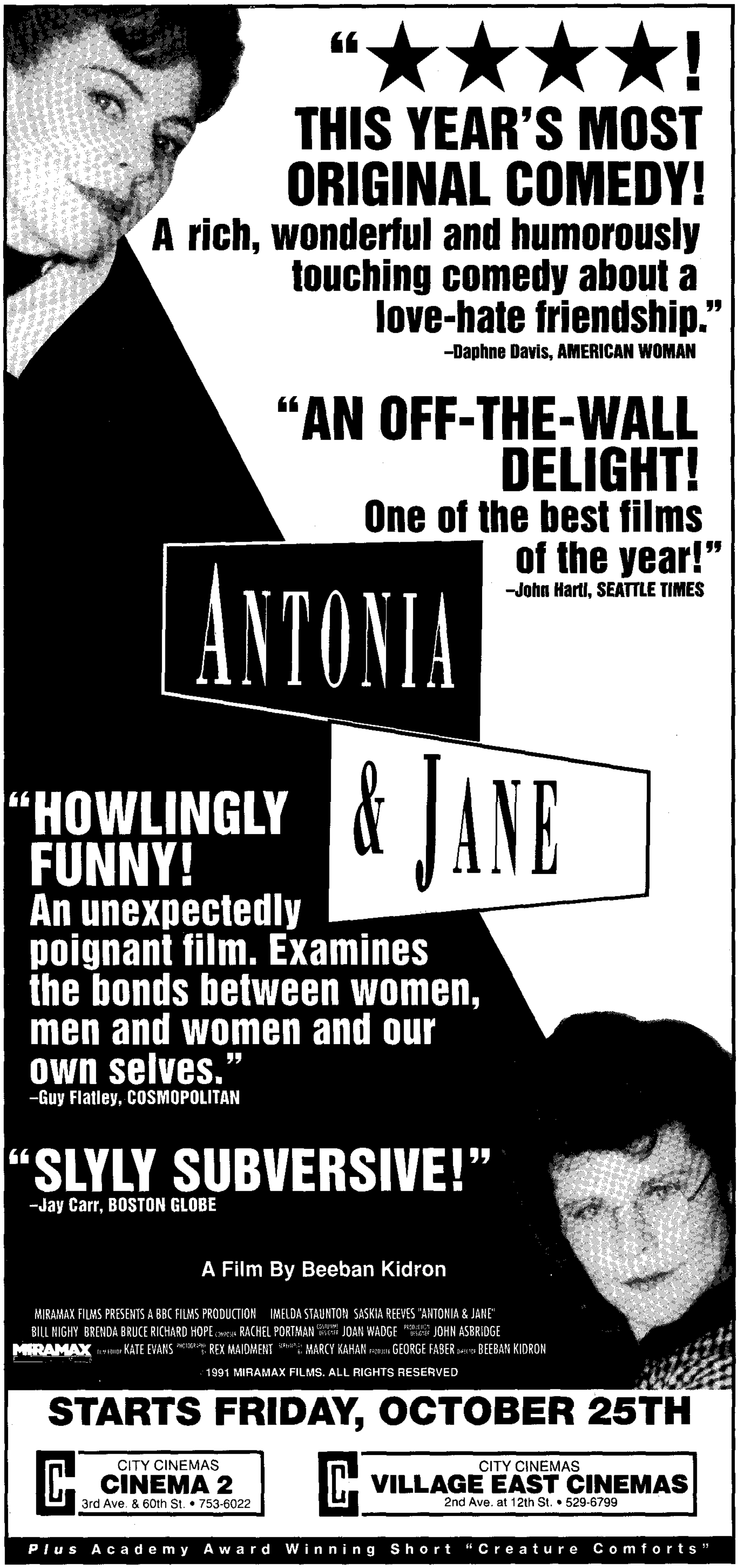
200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Frankie & Johnny.* #2—*The Super.* #3—*Deceived.* #4—*Suburban Commando.* #5—*The Taking of Beverly Hills; Ernest Scared Stupid.* #6—*Shattered.* #7—*Cool as Ice.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Little Man Tate; Shattered.* #2—*Frankie & Johnny.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ernest Scared Stupid; Suburban Commando.* #2—*House Party 2.* #3—*Other People's Money.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Super.* #2—*Homicide.* #3—*The Fisher King.* #4—*Barton Fink.* #5—*Rambling Rose; The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*House Party 2.* #2—*Ricochet.*



"★★★★! THIS YEAR'S MOST ORIGINAL COMEDY! A rich, wonderful and humorously touching comedy about a love-hate friendship."
–Daphne Davis, AMERICAN WOMAN

"AN OFF-THE-WALL DELIGHT! One of the best films of the year!"
–John Hartl, SEATTLE TIMES

ANTONIA & JANE

"HOWLINGLY FUNNY! An unexpectedly poignant film. Examines the bonds between women, men and women and our own selves."
–Guy Flatley, COSMOPOLITAN

"SLYLY SUBVERSIVE!"
–Jay Carr, BOSTON GLOBE

A Film By Beeban Kidron

MIRAMAX FILMS PRESENTS A BBC FILMS PRODUCTION IMELDA STAUNTON SASKIA REEVES "ANTONIA & JANE"
BILL NIGHY BRENDA BRUCE RICHARD HOPE COMPOSER RACHEL PORTMAN COSTUME DESIGNER JOAN WADGE PRODUCTION DESIGNER JOHN ASBRIDGE
MIRAMAX FILM EDITOR KATE EVANS PHOTOGRAPHY BY REX MAIDMENT SCREENPLAY BY MARCY KAHAN PRODUCER GEORGE FABER DIRECTOR BEEBAN KIDRON

©1991 MIRAMAX FILMS. ALL RIGHTS RESERVED

STARTS FRIDAY, OCTOBER 25TH

CITY CINEMAS
CINEMA 2
3rd Ave. & 60th St. • 753-6022

CITY CINEMAS
VILLAGE EAST CINEMAS
2nd Ave. at 12th St. • 529-6799

Plus Academy Award Winning Short "Creature Comforts"

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Other People's Money.* #2—*Little Man Tate.* #3—*Homicide.* #4—*House Party 2.* #5—*Ricochet.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*House Party 2.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Livin' Large; Ernest Scared Stupid.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Cool as Ice.* #2—*Suburban Commando.* #3—*Livin' Large.* #4—*Shattered; The Super.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Ricochet.* #2—*Paradise.* #3—*The Fisher King.* #4—*The Taking of Beverly Hills.* #5—*Other People's Money; Little Man Tate.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Deceived.* #2—*Frankie & Johnny.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Deceived.* #2—*Frankie & Johnny.* #3—*Shattered.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 10/24: *Ricochet; The Taking of Beverly Hills.* Beg. 10/25: *Two Evil Eyes.* #2—*The Super.* #3—Through 10/24: *The Fisher King.* Beg. 10/25: *Curly Sue.* #4—*Other People's Money.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Super.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*Ernest Scared Stupid.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Super.* #2—*Ricochet.* #3—*Other People's Money.* #4—*Frankie & Johnny.* #5—*Paradise.* #6—*Little Man Tate.* #7—*The Fisher King.* #8—Through 10/24: *The Taking of Beverly Hills; Shattered.* Beg. 10/25: *The Butcher's Wife.* #9—Through 10/24: *Necessary Roughness; Dead Again.* Beg. 10/25: *Curly Sue.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Other People's Money.* #2—*The Super; House Party 2.* #3—*Ernest Scared Stupid; Suburban Commando.* #4—*Ricochet; Frankie & Johnny.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Suburban Commando; Freddy's Dead.* #2—*Ernest Scared Stupid.* #3—*The Taking of Beverly Hills.* #4—*Terminator 2; Double Impact.* #5—*The Super; Ricochet.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Ricochet.* #2—*The Super.* #3—*Cool as Ice.* #4—*Other People's Money.* #5—*House Party 2.* #6—Through 10/24: *The Fisher King.* Beg. 10/25: *The Butcher's Wife.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Paradise.* #2—*Other People's Money.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Frankie & Johnny.* #2—*Deceived.* #3—*Little Man Tate.* #4—*The Fisher King.*

303. CORONA—PLAZA—(639-7722). #1—*Showdown in Little Tokyo; Double Impact.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Frankie & Johnny.* #2—*The Super.* #3—*The Fisher King.* #4—*Little Man Tate.* #5—*Homicide.* #6—Through 10/24: *Necessary Roughness; Dead Again.* Beg. 10/25: *The Butcher's Wife.* #7—Through 10/24: *Suburban Commando; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Little Man Tate.* #2—*Freddy's Dead.* #3—*Deceived.* #4—*Shattered.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Ricochet.* #2—*Other People's Money.* #3—*The Fisher King; The Commitments.* #4—*Deceived; The Super.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Cool as Ice.* #2—Through 10/24: *Shattered.* Beg. 10/25: *The Butcher's Wife.* #3—*House Party 2.* #4—*The Super.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Paradise.* #2—*Frankie & Johnny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Dead Again.* #2—*The Commitments; Ernest Scared Stupid.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*House Party 2.* #2—*Ricochet.* #3—*The Fisher King.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Homicide.* #2—*Paradise.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Cool as Ice.* #2—*Other People's Money.* #3—*The Super.* #4—Through 10/24: *The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*House Party 2.* #2—*The Super.* #3—*Ernest Scared Stupid.* #4—*Deceived.* #5—*Suburban Commando; Cool as Ice.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Dead Again.* #2—*Necessary Roughness.* #3—*Frankie & Johnny.* #4—*Shattered.* #5—*The Fisher King.* #6—*Little Man Tate.* #7—*Homicide.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Fisher King.* #2—*Ernest Scared Stupid.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Suburban Commando.* #2—*The Taking of Beverly Hills.* #3—*The Super; Ricochet.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 10/24: *Shattered.* Beg. 10/25: *Two Evil Eyes.* #2—*Ricochet.* #3—*Cool as Ice.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Deceived.* #2—*Frankie & Johnny.* #3—*The Super.* #4—*Necessary Roughness.* #5—Through 10/24: *Suburban Commando; The Fisher King.* Beg. 10/25: *Curly Sue.* #6—Through 10/24: *The Taking of Beverly Hills; Ernest Scared Stupid.* Beg. 10/25: *The Butcher's Wife.* #7—*Other People's Money.*

320. REGO PARK—DRAKE—(457-4002). *Terminator 2.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Barton Fink.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Deceived.* #2—*The Super.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Deceived; Ernest Scared Stupid.* #2—*Necessary Roughness.*

401. NEW DORP—HYLAN—(351-6601). #1—*Frankie & Johnny.* #2—*The Super.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Cool as Ice.* #2—*Frankie & Johnny.* #3—Through 10/24: *Shattered; The Butcher's Wife.* #4—*Little Man Tate.* #5—*The Super.* #6—*Other People's Money.* #7—Through 10/24: *Necessary Roughness; Dead Again.* Beg. 10/25: *Two Evil Eyes.* #8—*Ricochet.* #9—Through 10/24: *The Fisher King; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.* #10—*Paradise.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*House Party 2.* #2—*The Fisher King.*

501. BELLMORE—MOVIES—(783-7200). *Paradise.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Other People's Money.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Other People's Money.* #2—*Homicide.* #3—*Cool as Ice.* #4—Through 10/24: *Shattered; Two Evil Eyes.* #5—*The Super.* #6—Through 10/24: *Ricochet; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Deceived.* #2—*The Doctor; Ernest Scared Stupid.* #3—*The Super.* #4—*The Fisher King.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Other People's Money.* #2—*Little Man Tate.* #3—*Frankie & Johnny.* #4—*Necessary Roughness.* #5—*The Super.* #6—*Ricochet.* #7—*The Fisher King.* #8—*Deceived.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Fisher King.* #2—*Cool as Ice.* #3—*Deceived.* #4—*The Super; Suburban Commando.* #5—*Frankie & Johnny.* #6—*Other People's Money.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 10/24: *The Super.* Beg. 10/25: *Two Evil Eyes.* #2—*Other People's Money.* #3—Through 10/24: *Suburban Commando; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Dead Again; The Super.* #2—*Deceived.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Necessary Roughness.* #2—*Ricochet.* #3—*House Party 2.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Ernest Scared Stupid.* #2—*Terminator 2; The Commitments.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Frankie & Johnny.* #2—*Little Man Tate.* #3—*The Fisher King.* #4—*Dead Again.* #5—*Deceived.* #6—*Paradise.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Deceived; Ernest Scared Stupid.* #2—*The Super.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Little Man Tate.* #2—*The Fisher King.* #3—*Homicide.* #4—*The Super.* #5—Through 10/24: *Suburban Commando.* Beg. 10/25: *Two Evil Eyes.* #6—Through 10/24: *The Commitments; Ernest Scared Stupid.* Beg. 10/25: *Hitman.*

515. MALVERNE—TWIN—(599-6966). #1—*Barton Fink.* #2—*City Slickers.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Fisher King.* #2—*Frankie & Johnny.* #3—Through 10/24: *Barton Fink.* Beg. 10/25: *The Butcher's Wife.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Other People's Money.* #2—*Little Man Tate.* #3—*Frankie & Johnny.* #4—Through 10/24: *Cool as Ice.* Beg. 10/25: *Curly Sue.* #5—*Deceived.* #6—*The Fisher King.* #7—*The Super.* #8—Through 10/24: *Suburban Commando; Ricochet.* Beg. 10/25: *The Butcher's Wife.* #9—Through 10/24: *Shattered; The Taking of Beverly Hills.* Beg. 10/25: *Two Evil Eyes.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Frankie & Johnny.* #2—*The Fisher King.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Other People's Money.* #2—*The Commitments; Ernest Scared Stupid.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Necessary Roughness.* #2—*The Doctor.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dead Again.* #2—*Suburban Commando.* #3—*Terminator 2; Europa, Europa.* #4—*Other People's Money.* #5—*The Super.* #6—*The Taking of Beverly Hills; Ernest Scared Stupid.* #7—*Deceived.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Little Man Tate.* #2—*The Commitments.* #3—*Rambling Rose.* #4—*Shattered.* #5—*Homicide.* #6—*Paradise.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Frankie & Johnny.* #2—*Rambling Rose.* #3—*The Doctor.* #4—*Dead Again.* #5—*Paradise.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Shattered.* #2—*Other People's Money.*

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

526. ROSLYN—ROSLYN—(621-8488). #1—*Paradise.* #2—*Homicide.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Other People's Money.* #2—*Frankie & Johnny.* #3—Through 10/24: *The Commitments; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Fisher King.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Deceived.* #2—*Livin' Large.* #3—*Other People's Money.* #4—*Ricochet.* #5—*The Super.* #6—*Freddy's Dead.* #7—*Homicide.* #8—*Necessary Roughness.* #9—*Double Impact; The Taking of Beverly Hills.* #10—*Cool as Ice; Shattered.* #11—*Ricochet.* #12—*Suburban Commando.* #13—*Ernest Scared Stupid.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Other People's Money.* #2—Through 10/24: *The Super.* Beg. 10/25: *House Party 2.* #3—*Cool as Ice.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Terminator 2.* #2—*Frankie & Johnny.* #3—*Dead Again.* #4—*The Fisher King.* #5—*Little Man Tate.* #6—*Paradise.*

534. WESTBURY—WESTBURY—(333-1911). #1—*My Father's Glory; My Mother's Castle.* #2—*Frankie & Johnny.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Fisher King.* #2—Through 10/24: *The Super.* Beg. 10/25: *Hitman.* #3—Through 10/24: *Ricochet; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Commitments.* #2—*Frankie & Johnny.* #3—*Paradise.* #4—*Deceived.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money.* #2—*Necessary Roughness.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Paradise.* #2—*The Super.* #3—*Other People's Money.* #4—*Ricochet.* #5—*Little Man Tate.* #6—*Cool as Ice.* #7—*Ernest Scared Stupid.* #8—*Deceived.* #9—*Necessary Roughness.* #10—*The Fisher King; Frankie & Johnny.* #11—*Suburban Commando; Freddy's Dead.* #12—*Shattered; The Taking of Beverly Hills; Dead Again.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Rambling Rose; Ernest Scared Stupid.* #2—*The Fisher King.* #3—*Suburban Commando; Freddy's Dead.* #4—*Frankie & Johnny.* #5—*Necessary Roughness.* #6—*Ricochet.* #7—*The Super.* #8—*Deceived.* #9—*Paradise.* #10—*Little Man Tate.* #11—*Cool as Ice; Other People's Money; Homicide.* #12—*Shattered; The Taking of Beverly Hills; Dead Again.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Other People's Money.* #2—*Little Man Tate.* #3—*Cool as Ice.* #4—*Frankie & Johnny.* #5—*The Fisher King.* #6—*Deceived.* #7—Through 10/24: *The Super.* Beg. 10/25: *Curly Sue.* #8—Through 10/24: *Suburban Commando.* Beg. 10/25: *House Party 2.* #9—Through 10/24: *Shattered.* Beg. 10/25: *The Butcher's Wife.* #10—Through 10/24: *Ernest Scared Stupid; The Taking of Beverly Hills.* Beg. 10/25: *Two Evil Eyes.*

611. CORAM—PINE—(698-6442). #1—*Ernest Scared Stupid.* #2—*The Super.* #3—*Shattered.* #4—*Deceived.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Little Man Tate.* #2—*Homicide.* #3—*Frankie & Johnny.* #4—*The Fisher King.* #5—Through 10/24: *Rambling Rose.* Beg. 10/25: *The Butcher's Wife.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Deceived.* #2—*Paradise.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Homicide.* #2—*Little Man Tate.* #3—*Shattered; The Taking of Beverly Hills.* #4—*The Commitments; Dead Again.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Frankie & Johnny.*

618. ISLIP—ISLIP—(581-5200). #1—*Frankie & Johnny.* #2—*Shattered.* #3—*The Commitments.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Super.* #2—*Shattered.* #3—*Other People's Money.* #4—*Paradise.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/24: *Robin Hood.* Beg. 10/25: *Naked Gun 2½.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Other People's Money.* #2—*Deceived.* #3—*Shattered.* #4—

FROM THE CREATOR OF "HOME ALONE," JOHN HUGHES
Look out America
the world's smallest con artist is in town.
James Belushi
Kelly Lynch
and Alisan Porter as
CURLY SUE
Big laughs
come in small packages.
WARNER BROS. Presents
A JOHN HUGHES Film JAMES BELUSHI "CURLY SUE" KELLY LYNCH ALISAN PORTER
Original Music Score GEORGES DELERUE Executive Producer TARQUIN GOTCH
HUGHES ® PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN ® Written, Produced and Directed by JOHN HUGHES DOLBY STEREO IN SELECTED THEATRES ®
SOUNDTRACK ALBUM ON GIANT RECORDS
WARNER BROS. A TIME WARNER COMPANY ©1991 Warner Bros. Inc. All Rights Reserved
OPENS FRI. OCT. 25 AT THEATRES EVERYWHERE

So you found a steamy movie to see. Now all you have to do is find the perfect place and time to see it. Well it's easy. Just call MovieFone.

FINDING
A HOT MOVIE
SHOULDN'T MAKE
YOU SWEAT.

Our number is never busy. And we'll tell you what's playing at the theatres nearest you and at what times. Best of all it's just the cost of a regular call (because we're supported by the motion picture industry). So you'll find calling MovieFone isn't any sweat at all.

CALL 777-FILM
Your what where and when
guide to the movies.

New York MAGAZINE HOT 97 FM

The Fisher King. #5—*The Taking of Beverly Hills; The Super*. #6—*Rambling Rose*. #7—*Dead Again; Ernest Scared Stupid*. #8—*The Commitments; Suburban Commando*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/24: *Robin Hood*. Beg. 10/25: *Naked Gun 2½*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Other People's Money*. #2—*Little Man Tate*. #3—Through 10/24: *Cool as Ice*. Beg. 10/25: *Hitman*. #4—*Frankie & Johnny*. #5—*The Fisher King*. #6—*Deceived*. #7—*Paradise*. #8—Through 10/24: *Necessary Roughness*. Beg. 10/25: *Two Evil Eyes*. #9—*Shattered*. #10—Through 10/24: *Ricochet*. Beg. 10/25: *The Butcher's Wife*. #11—*The Super*. #12—Through 10/24: *The Taking of Beverly Hills; Ernest Scared Stupid*. Beg. 10/25: *Curly Sue*. #13—Through 10/24: *Suburban Commando; Dead Again*. Beg. 10/25: *House Party 2*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Other People's Money*. #2—*The Commitments; Shattered*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Commitments; Eating*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Barton Fink*. #2—*Ernest Scared Stupid; The Taking of Beverly Hills*. #3—*The Super*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/24: *Robin Hood*. Beg. 10/25: *Naked Gun 2½*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Other People's Money*. #2—Through 10/24: *Shattered*. Beg. 10/25: *Curly Sue*. #3—Through 10/24: *The Super*. Beg. 10/25: *Two Evil Eyes*. #4—*Paradise*. #5—Through 10/24: *Dead Again; The Taking of Beverly Hills*. Beg. 10/25: *House Party 2*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—*Deceived*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Ernest Scared Stupid*. #2—*Dead Again; Deceived*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Frankie & Johnny*. #2—*Paradise*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Fisher King*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Little Man Tate*. #2—*The Fisher King*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Little Man Tate*. #2—*The Fisher King*. #3—Through 10/24: *Dead Again; Necessary Roughness*. Beg. 10/25: *The Butcher's Wife*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Homicide; The Taking of Beverly Hills*. #2—*Deceived*.

704. HARRISON—CINEMA—(835-9800). *The Commitments*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Paradise*. #4—*The Fisher King*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Paradise*. #2—*Little Man Tate*. #3—*Ricochet*. #4—*Deceived*. #5—*Shattered*. #6—*Frankie & Johnny*. #7—*The Taking of Beverly Hills; Necessary Roughness*. #8—*The Fisher King*. #9—*Other People's Money*. #10—*The Super*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Fisher King*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*The Super*. #4—Through 10/24: *The Taking of Beverly Hills; Ricochet*. Beg. 10/25: *Curly Sue*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Paradise*. #2—*The Taking of Beverly Hills*. #3—*Other People's Money*. #4—*Frankie & Johnny*. #5—*Deceived; The Super; Homicide*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Suburban Commando; Freddy's Dead*. #2—*Shattered; The Taking of Beverly Hills*. #3—*Dead Again*. #4—*Ernest Scared Stupid*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Deceived*. #2—*Paradise*. #3—*The Super*. #4—*Frankie & Johnny*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Deceived*.

718. RYE—RYE RIDGE—(939-8177). #1—*Shattered*. #2—*Paradise*.

719. SCARSDALE—FINE ARTS—(723-6699). *Little Man Tate*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shattered*. #2—*Ernest Scared Stupid*. #3—*Deceived*. #4—*The Super*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Cool as Ice*. #4—*Ricochet*. #5—*Homicide*. #6—Through 10/24: *The Taking of Beverly Hills; Suburban Commando*. Beg. 10/25: *Curly Sue*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Other People's Money*. #2—*Cool as Ice*. #3—*The Fisher King*. #4—Through 10/24: *Ricochet*. Beg. 10/25: *Two Evil Eyes*. #5—*Shattered*. #6—*Ernest Scared Stupid*. #7—Through 10/24: *Suburban Commando; The Taking of Beverly Hills*. Beg. 10/25: *Curly Sue*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Paradise*. #2—*Ernest Scared Stupid*. #3—*Other People's Money*. #4—*Cool as Ice*. #5—*House Party 2*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Frankie & Johnny*. #2—*Little Man Tate*. #3—*Shattered*. #4—*Paradise*; *The Fisher King*. #5—*Deceived*. #6—*101 Dalmations*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Other People's Money*. #2—Through 10/24: *The Super*. Beg. 10/25: *Curly Sue*.

757. NYACK—CINEMA EAST—(358-6631). *The Doctor*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Ernest Scared Stupid*. #2—*The Super; Deceived*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Commitments; Suburban Commando*.

762. SPRING VALLEY—PIX—(425-1132). #1—*Regarding Henry*. #2—*Hot Shots!*

764. LAFAYETTE—(357-6030). *Other People's Money*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cool as Ice; Ernest Scared Stupid*.

801. DANBURY CINE—(743-2200). #1—*Paradise*. #2—*Frankie & Johnny*. #3—*The Fisher King*.

802. DANBURY—CINEMA—(748-2923). #1—*Other People's Money*. #2—*Little Man Tate*.

803. DANBURY—PALACE—(748-7496). #1—*Shattered; Ricochet*. #2—*The Super*. #3—*Deceived; House Party 2*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Super*. #2—*Homicide; Rambling Rose*.

807. GREENWICH—CINEMA—(869-6030). #1—*Rambling Rose*. #2—*Little Man Tate*.

808. GREENWICH—PLAZA—(869-4030). #1—*Frankie & Johnny*. #2—*Paradise*. #3—*Other People's Money*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Fisher King*. #2—*Frankie & Johnny*.

810. NORWALK—CINEMA—(838-4504). #1—*Ricochet; The Taking of Beverly Hills*. #2—*Cool as Ice*.

813. SOUTH NORWALK—SONO—(866-9202). 10/18–31: *City of Hope*. 10/25–31: *Boyz N the Hood*.

815. STAMFORD—AVON—(324-9205). #1—*The Super; House Party 2*. #2—*Shattered; Suburban Commando*.

816. STAMFORD—CINEMA—(324-3100). #1—*Homicide*. #2—*Ricochet*. #3—*Necessary Roughness; The Fisher King*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Ernest Scared Stupid*. #2—*The Commitments; Deceived*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ernest Scared Stupid*. #2—Through 10/24: *Necessary Roughness*. Beg. 10/25: *Hitman*. #3—*Other People's Money*. #4—Through 10/24: *The Super*. Beg. 10/25: *Curly Sue*. #5—*Deceived*. #6—*Ricochet*.

819. TRUMBULL—CINEMA—(374-0462). #1—*Other People's Money*. #2—*Frankie & Johnny; House Party 2*. #3—*Ricochet; Necessary Roughness*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—*Little Man Tate*. #4—*Paradise*.

821. WESTPORT—POST—(227-0500). *Other People's Money*.

822. WILTON—CINEMA—(762-5678). *Deceived*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Other People's Money*. #2—*Frankie & Johnny*. #3—*The Super*. #4—*Suburban Commando; Necessary Roughness*. #5—*Shattered*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Other People's Money*. #2—*Ricochet*. #3—*Ernest Scared Stupid; The Super*. #4—*House Party 2; Suburban Commando*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Ricochet*. #2—*Cool as Ice*. #3—*Freddy's Dead*. #4—*House Party 2*. #5—*The Super*. #6—*The Fisher King*. #7—*Ernest Scared Stupid*. #8—*Necessary Roughness*. #9—*Frankie & Johnny*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Ernest Scared Stupid*. #2—*Cool as Ice*. #3—*Necessary Roughness*. #4—*Deceived*. #5—*The Super*. #6—*Shattered*. #7—*Little Man Tate*. #8—*Paradise*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Ricochet*. #4—*Dead Again*. #5—*Homicide*. #6—*The Fisher King*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Barton Fink*. #2—*The Doctor*. #3—*Terminator 2*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Shout; McBain*. #2—*Double Impact; Freddy's Dead*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Necessary Roughness*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Super*. #2—*House Party 2*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Little Man Tate*. #2—*Frankie & Johnny*. #3—*The Commitments*. #4—*Necessary Roughness; Suburban Commando*. #5—*The Super; Deceived*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Barton Fink*. #2—*Little Man Tate*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Shattered*. #2—*Paradise*. #3—*Cool as Ice*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Ernest Scared Stupid*. #2—*Ricochet*. #3—*Boyz N the Hood*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Other People's Money*. #2—*Homicide*. #3—*The Fisher King*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Deceived*. #2—*The Super*. #3—*Frankie & Johnny*.

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Dead Again; Ernest Scared Stupid.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Shattered.* #2—*Cool as Ice.*

932. ELIZABETH—ELMORA—(352-3483). *Doc Hollywood; The Taking of Beverly Hills.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Ricochet.* #2—*Necessary Roughness; Other People's Money.* #3—*Ernest Scared Stupid.* #4—*The Super.* #5—*Suburban Commando; Shattered.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Deceived.* #2—*House Party 2.* #3—*Other People's Money.* #4—*Barton Fink; Ernest Scared Stupid.* #5—*Frankie & Johnny.*

935. UNION—LOST PICTURE SHOW—(964-4497). *My Mother's Castle.*

936. UNION—UNION—(686-4373). #1—*Frankie & Johnny.* #2—*Necessary Roughness; The Taking of Beverly Hills.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Homicide.* #2—*The Fisher King.* #3—Through 10/24: *Barton Fink; The Taking of Beverly Hills.* Beg. 10/25: *The Butcher's Wife.*

938. WESTFIELD—TWIN—(654-4720). #1—*Little Man Tate.* #2—*Paradise.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Taking of Beverly Hills.* #2—*Ernest Scared Stupid.* #3—*The Super; Deceived.* #4—*Rambling Rose.* #5—*Homicide.*

951. CLOSTER—CLOSTER—(768-8800). *Frankie & Johnny.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Frankie & Johnny.* #2—*Shattered.* #3—*Deceived.* #4—*Ernest Scared Stupid.*

953. EMERSON—QUAD—(261-1000). #1—*Deceived.* #2—*Shattered.* #3—*Frankie & Johnny; Ernest Scared Stupid.* #4—*Necessary Roughness; House Party 2.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Other People's Money.* #2—Through 10/24: *The Super; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.*

958. OAKLAND—TWIN—(337-4478). #1—Closed.

959. PARAMUS—CINEMA 35—(845-5070). *Hot Shots!*

960. PARAMUS—BERGEN MALL—(845-4449). *Necessary Roughness; Ernest Scared Stupid.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Frankie & Johnny.* #2—*Dead Again.* #3—*Paradise.* #4—*Shattered.* #5—*The Super.* #6—*Little Man Tate.* #7—*Other People's Money.* #8—*Homicide.* #9—*Cool as Ice.* #10—*The Fisher King.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Ricochet.* #2—*Deceived.* #3—*House Party 2.*

963. OAKLAND—TWIN—(337-4477). #1—*Dead Again.* #2—*Necessary Roughness.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Deceived.* #2—*The Fisher King.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Ricochet.* #2—*The Fisher King.* #3—*The Super.* #4—*Deceived.* #5—*Shattered.* #6—*Little Man Tate.* #7—*Cool as Ice.* #8—*Frankie & Johnny.* #9—*Other People's Money.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Super.* #2—*Frankie & Johnny.* #3—*Rambling Rose.* #4—*The Taking of Beverly Hills; Dead Again.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Ernest Scared Stupid.* #2—*Barton Fink; The Commitments.* #3—*Deceived; The Doctor.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Europa, Europa.* #2—*The Fisher King.* #3—*Other People's Money.* #4—*Paradise.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Little Man Tate.* #2—*Paradise.* #3—*Barton Fink.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Other People's Money.* #2—*The Fisher King.* #3—Through 10/24: *Ricochet; The Taking of Beverly Hills.* Beg. 10/25: *Curly Sue.* #4—*The Super.*

Strictly Personals
BY PHONE

MAKE YOUR FALL DEBUT

A new season is the perfect time to make a new start. Theater, movies, nightlife—enjoy all the city has to offer this autumn. And share the holidays with someone special.

Place a Strictly Personals ad—or respond to one—and you can make a connection by phone (from anywhere in the U.S.) as well as by mail. For advertisers, there's no charge beyond the cost of the ad. The phone symbol (☎) tells readers you're on line.

A free service to advertisers. Callers charged just $1.50 per minute.
To advertise, call 212-643-6500.

See the Strictly Personals section for more information. All ads and messages are subject to the publisher's approval.
NEW YORK MAGAZINE

Promises fulfilled
A Child's Wonderland
From exquisitely hand-painted children's gifts to the newest toys available.
Free personalization makes these presents one-of-a-kind.
Phone orders. Corporate accounts.
212-472-1600, 1592 Second Ave. (82nd & 83rd Sts.)

A Beautiful New Look
With Wonderful Old Traditions
Ponte's

Italian Specialties • Strolling Guitarist
Live Piano Music
39 DESBROSSES STREET, N.Y.C.
(2 Blocks South of Canal Street on West Street)
FREE PARKING (212) 226-4621

La Veranda
Theater Goers Haven
Special Pre Theater Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A.M
163 W 47 St NYC 212-391-0905

Gallagher's STEAKHOUSE
U.S. Prime Beef.
Noon 'til midnight, 7 days.
52nd Street, just west of Broadway
Private room for parties
CI 5-5336

MONTE'S
Home-Made Pastas and Regional Specialties
Lunch • Dinner • Cocktails
AE & Visa – Closed Tuesday
97 MacDougal St. Tel. 228-9194
Bet. Bleecker & W. 3rd **674-9456**

“Extraordinarily good food” — Esquire
Authentic French Cuisine • Lunch • Dinner • Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Pierre Au Tunnel

BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ANTONIA & JANE—(1 hr. 17 min.; 1991) Reviewed in this issue. NR. **10, 55**

★**BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 43, 43, 48, 206, 321, 515, 516, 631, 906, 916, 934, 937, 969, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. After ten years of inactivity and frustration, a once-celebrated artist, living in obscurity and isolation in the French countryside, is inspired by a beautiful young visitor to return to his painting. Directed by Jacques Rivette. With Michel Piccoli, Emmanuelle Béart, and Jane Birkin. NR. **81**

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **1**

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. **10**

★**BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **37, 813, 918**

BUILDING BOMBS—(1 hr.; 1991) A documentary look at the social, emotional, and environmental impact of a U.S. nuclear-weapons plant on the immediate area. Followed by *Deadly Deception* (27 min.; 1991) and two animated shorts. NR. **3**

THE BUTCHER'S WIFE—(1 hr. 44 min.; 1991) A clairvoyant from North Carolina sees through a Greenwich Village neighborhood. Directed by Terry Hughes. With Demi Moore and Jeff Daniels. PG-13. **12, 18, 24, 53, 79, 219, 300, 304, 307, 319, 406, 516, 517, 610, 612, 625, 702, 937**

CITY OF HOPE—(2 hrs. 9 min.; 1991) Reviewed in this issue. R. **19, 81, 813**

★**THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **3, 19, 41, 61, 206, 306, 309, 511, 514, 520, 523, 527, 601, 616, 618, 621, 627, 630, 704, 760, 817, 912, 969**

COOL AS ICE—(1 hr. 33 min.; 1991) Rap artist Vanilla Ice makes his film debut in a motorcycle musical. Directed by David Kellogg. With Kristin Minter. PG. **9, 20, 52, 158, 160, 200, 213, 300, 307, 313, 314, 318, 406, 503, 506, 517, 530, 532, 606, 608, 610, 625, 723, 724, 753, 800, 810, 902, 904, 917, 931, 961, 965**

THE CRY OF THE OWL—(1 hr. 42 min.; 1987) A Hitchcockian thriller about the obsessive relationship between a mysterious draftsman with a penchant for predatory birds and his beautiful lover. Based on the novel by Patricia Highsmith. Directed by Claude Chabrol. NR. **1**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **7, 60, 155, 217, 219, 304, 313, 319, 406, 503, 507, 517, 527, 600, 610, 625, 634, 708, 723, 724, 756, 818, 956**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. **9, 20, 26, 36, 45, 85, 219, 304, 309, 315, 406, 509, 512, 522, 524, 533, 606, 608, 616, 621, 625, 634, 636, 702, 714, 905, 930, 961, 963, 967**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **10, 19, 26, 36, 55, 66, 87, 152, 158, 160, 200, 215, 216, 302, 305, 306, 314, 319, 322, 400, 504, 505, 506, 509, 512, 513, 517, 522, 530, 601, 606, 608, 610, 611, 613, 621, 625, 635, 636, 703, 706, 709, 715, 716, 722, 755, 759, 803, 817, 818, 822, 904, 912, 922, 934, 950, 952, 953, 962, 964, 965, 969**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Directed by Randa Haines. (8/5/91) R. **21, 504, 521, 524, 757, 906, 969**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **38**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13, 630**

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. **36, 66, 152, 158, 160, 200, 204, 211, 218, 220, 222, 309, 314, 316, 319, 400, 504, 511, 513, 514, 520, 522, 530, 606, 608, 610, 611, 621, 625, 631, 636, 714, 722, 724, 753, 759, 800, 817, 818, 901, 902, 904, 918, 930, 933, 934, 950, 952, 953, 960, 969**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 522, 970**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 33, 60, 85, 155, 206, 214, 217, 219, 300, 302, 304, 306, 310, 315, 316, 319, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 533, 600, 606, 608, 610, 612, 621, 625, 635, 639, 700, 702, 705, 706, 707, 724, 755, 801, 809, 816, 820, 902, 905, 920, 937, 961, 964, 965, 970, 972**

★ **FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, over aggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 152, 158, 160, 200, 203, 215, 216, 219, 220, 302, 304, 308, 312, 315, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 527, 533, 534, 601, 606, 608, 610, 612, 617, 618, 625, 635, 638, 705, 706, 708, 709, 715, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 912, 922, 934, 936, 951, 952, 953, 961, 965, 967**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **38, 157, 158, 160, 211, 218, 222, 305, 530, 606, 608, 714, 902, 908**

HITMAN—(1 hr. 34 min.; 1991) Chuck Norris is a New York City cop sent undercover to expose a drug-smuggling ring run by the mob. R. **514, 600, 625, 818**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide's* a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 10, 19, 63, 206, 210, 304, 311, 315, 503, 514, 523, 526, 530, 608, 612, 616, 703, 709, 723, 805, 816, 905, 920, 937, 950, 961**

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. **20, 33, 33, 52, 68, 87, 91, 150, 204, 208, 210, 211, 220, 300, 307, 310, 314, 500, 510, 532, 610, 625, 634, 753, 803, 815, 819, 901, 902, 911, 934, 953, 962**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **18, 34, 62, 85, 158, 160, 203, 210, 214, 219, 302, 304, 305, 315, 406, 505, 512, 514, 517, 523, 533, 606, 608, 610, 612, 616, 625, 700, 702, 706, 719, 755, 802, 807, 820, 904, 912, 916, 938, 961, 965, 971**

LIVIN' LARGE—(1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. **156, 160, 211, 213, 218, 530**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **534**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14, 534, 935**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. The movie mixes private mythopoeic imagery (scudding clouds, salmon leaping upstream to spawn) with tenderly comical perceptions of the squalid life of the two young men. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 5, 49**

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a *rap on the knuckles from the NCAA, the coaches at* Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **38, 152, 158, 160, 219, 304, 315, 319, 400, 406, 505, 510, 521, 530, 603, 606, 608, 625, 702, 706, 816, 818, 819, 900, 902, 904, 910, 912, 933, 936, 953, 960, 963**

OTHER PEOPLE'S MONEY—(1 hr. 40 min.; 1991) A ruthless corporate raider (Danny DeVito) meets his match when he tries to takeover the upstanding and irreproachable New England Wire & Cable Company—and it's defending attorney (Penelope Ann Miller). Based on the Off-Broadway play. Directed by Norman Jewison. R. **9, 19, 24, 33, 64, 85, 152, 155, 158, 160, 204, 210, 214, 217, 219, 220, 300, 301, 306, 313, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 603, 606, 608, 610, 619, 621, 625, 627, 634, 705, 706, 708, 709, 723, 724, 753, 756, 764, 802, 808, 818, 819, 821, 900, 901, 905, 920, 933, 934, 956, 961, 965, 970, 972**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **10, 19, 26, 40, 55, Read 157, 214, 219, 301, 308, 311, 406, 501, 512, 523, 524, 526, 533, 601, 606, 608, 613, 619, 625, 634, 638, 705, 706, 709, 715, 718, 753, 755, 801, 808, 820, 904, 917, 938, 961, 970, 971**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

★ **RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **9, 22, 53, 83, 206, 523, 524, 608, 612, 621, 805, 807, 950, 967**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicating and praying, she never does get to experience rapture. (10/14/91) R. **3, 53**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 24, 33, 60, 85, 91, 150, 152, 152, 157, 158, 160, 160, 208, 210, 214, 217, 219, 220, 222, 300, 306, 310, 317, 318, 406, 503, 505, 510, 517, 530, 530, 600, 606, 608, 625, 706, 708, 723, 724, 803, 810, 816, 818, 819, 901, 902, 905, 918, 933, 962, 965, 972**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **38, 620, 623, 633**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **46**

★ **SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. **3, 38**

SHATTERED—(1 hr. 37 min.; 1991) R. When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. **19, 26, 31, 44, 80, 152, 157, 158, 160, 200, 203, 213, 216, 219, 305, 307, 315, 318, 406, 503, 517, 523, 524, 530, 606, 608, 610, 611, 616, 618, 619, 621, 625, 627, 634, 706, 714, 718, 722, 724, 755, 803, 815, 900, 904, 917, 931, 933, 952, 953, 961, 965**

SHOUT—(1 hr. 31 min.; 1991) On the hot, dusty plains of Texas, boy meets girl to the bluesy strains of early rock and roll. Directed by Jeffrey Hornaday. With James Walters, Heather Graham, and John Travolta. PG-13. **908**

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. **37, 303**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **14**

STEPPING OUT—(1 hr. 48 min.; 1991) In Mavis Turner-(Liza Minnelli)'s tap-dance classes, there is a lot more to be learned than the kick-ball-change. These students are in for some life lessons in friendship, truth, and hope. Directed by Lewis Gilbert. With Shelley Winters, Bill Irwin, and Ellen Greene. PG. **6, 54, 79**

★ **THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **55**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from intergalactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. **18, 33, 150, 152, 155, 160, 200, 204, 213, 220, 222, 304, 314, 317, 319, 506, 507, 514, 517, 522, 530, 606, 608, 610, 621, 625, 714, 723, 724, 760, 815, 900, 901, 912, 933**

THE SUPER—(1 hr. 24 min.; 1991) A New York slumlord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own rundown buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Rubén Blades. R. **12, 19, 25, 33, 33, 68, 68, 89, 91, 150, 152, 155, 157, 158, 160, 200, 206, 211, 213, 217, 218, 219, 220, 222, 300, 304, 306, 307, 313, 314, 317, 319, 322, 401, 406, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 530, 532, 600, 606, 608, 610, 611, 619, 621, 625, 631, 634, 706, 708, 709, 715, 722, 756, 759, 803, 805, 815, 818, 900, 901, 902, 904, 911, 912, 922, 933, 950, 956, 961, 965, 967, 972**

THE TAKING OF BEVERLY HILLS—(1 hr. 58 min.; 1991) A superstar football player and a witty cop take on a sophisticated gang of burglars and save Tinseltown. Directed by Sidney J. Furie. With Ken Wahl and Matt Frewer. R. **31, 52, 150, 160, 217, 616, 631, 703, 709, 714, 932, 936, 937, 950**

★ **TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Arnold Schwarzenegger, our Germanic superidol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. With Linda Hamilton and Edward Furlong. (7/15/91) R. **12, 18, 33, 66, 89, 222, 320, 511, 522, 533, 906, 966**

THOUSAND PIECES OF GOLD—(1 hr. 45 min.; 1991) The true story of a Chinese woman who is sold into slavery to save her starving family. She is transported halfway around the world and ends up as one of the many immigrants who shaped the American frontier. With Rosalind Chao and Dennis Dun. NR. **3**

TWENTY-ONE—(1 hr. 49 min.; 1991) A saucy portrait of 21-year-old Katie—a temporary secretary whose real life begins after five. Katie's candid confessions reveal a modern coming-of-age story as she looks for love in all the wrong places. Directed by Don Boyd. With Patsy Kensit. R. **10, 44**

TWO EVIL EYES—(1 hr. 35 min.; 1991) A horror thriller directed by George Romero and Dario Argento. R. **33, 155, 217, 318, 406, 503, 507, 514, 517, 610, 625, 634, 724**

URANUS—(1 hr. 40 min.; 1991) In French with English subtitles. Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **14, 42**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **9, 38, 51**

REVIVALS

CAUGHT—(1 hr. 28 min.; 1948) An interesting, melodramatic *film noir* about a girl who marries rich and comes to regret it. With Barbara Bel Geddes, James Mason, and Robert Ryan playing a Howard Hughes type. Dir. Max Ophuls.**8**

THE MANCHURIAN CANDIDATE—(2 hrs. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer.**8**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **8**

THE WILD ONE—(1 hr. 19 min.; 1954) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" Dir. Laslo Benedek. **8**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.
- **IRLS** Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 23

DANCING AT LUGHNASA—(Pronounced LOO-nuh-suh): Brian Friel's 1991 Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters and their missionary brother, who are barely scraping by to make ends meet; directed by Patrick Mason. The original Abbey Theater cast (Brid Brennan, Brid Ni Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) will play the first twenty weeks of the run. Previews now prior to a 10/24 opening. Tuesday–Saturday at 8, Saturday and Wednesday at 2, Sunday at 3; $30 to $42.50. **Plymouth Theater,** 236 West 45th Street (239-6200).

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter's 1967 Tony Awards winning play, directed by Gordon Edelstein and featuring Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25 to $35. Previewing now prior to a 10/27 opening, and runs through 11/24. Roundabout Theater's **Criterion Center,** Broadway at 45th Street (869-8400). 2 hours. **IRLS**

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents, music by Charles Strouse, lyrics by Richard Maltby Jr., and the costumes are by Theoni V. Aldredge. With Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, and Debra Monk. Previewing now prior to an 11/10 opening. Tuesday through Saturday at 8, Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $60; Wednesday at 2 p.m., $30 to $50. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 minutes.. **IRLS**

Now Playing

ANDRÉ HELLER'S WONDERHOUSE—For a "Salute to Olga," a fictional retired Lilliputian performer on her seventieth birthday, Olga's husband, Igor (3′6″), has rented the abandoned Wonderhouse Theater for the surprise occasion and gathered a stellar array of their old friends who are variety artists from around the world; designed and directed by André Heller himself. Stage designs are by the late Erté. Tuesday through Saturday at 8; Wednesday at 2($30 to $40) and Saturday at 2, Sunday at 3. All other performances, tickets are $35 to $45. At the **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. (without intermission). **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32 to $50. Saturday at 2, Sunday at 3, Monday–Saturday (except for Thursdays, which are dark) at 8, $42.50 to $60. At the **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Also in the satisfying cast are Donna Bullock, Carolee Carmello, Alison Bevan. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West 52ndStreet (239-6200). 2 hrs. 30 minutes. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday–Saturday at 8, Saturday at 2; Wednesday at 2; $40–$60. Opened: 11/12/89. **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), which is set in 1942, and focuses on a German-Jewish grandmother who rules her home with an iron fist, and runs a candy-store downstairs. Her teenage grandsons move in with her when their father goes south to work. Production is staged consummately by Gene Saks. Ensemble acting, with Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50–$45. **Richard Rodgers,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$50. 200 tickets are available at $16 at the box office. Monday–Thursday for students and senior citizens with valid I.D.; two to a person. At the **Imperial Theater,** 249 West 45th (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice, involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday matinees at 2 p.m. and Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 minutes. **IRLS**

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells the story of a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power, Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the cast are Conrad Bain, Bette Henritze, Nathan Lane, Teresa Wright, Matthew Porac. Tuesday–Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8, $40; runs through 1/5/92. **Circle in the Square Theater,** 1633 Broadway, at 50th Street (307-2704). 2 hrs. 25 minutes. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy landowner's son. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele, who is also the director. With Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Ibijoke Akinola. Tuesday–Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860 and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers and stagehands alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday–Saturday at 8, Saturday and Wednesday at 2; $35 to $60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—A musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan), who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtefeld. Featured in the cast: Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday to Saturday at 8; Sunday at 3; $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2, $30 to $55. Opened: 4/25/91. At the **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday to Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50 to $45. Opened: 11/8/90. **Vivian Beaumont**, on the main floor in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden & Green. In the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8 p.m.; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace**, 1564 Broadway, at 47th (730-8200). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the 26years of compositions by composer John Kander and lyricist Fred Ebb; directed by Scott Ellis and choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelly, Pee-Wee Herman, and the Guardian Angels. With Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

APPROXIMATING MOTHER—Kathleen Tolan's play, directed by Gloria Muzio, takes a look at the complexities of motherhood as one woman's decision to adopt a baby raises a multiplicity of images and issues related to childbearing. With Mia Dillon, Showana Kemp, Deirdre O'Connell, Allison Bartlett. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3; $20; from 10/29. Women's Project production at the **Judith Anderson Theater**, 422 West 42nd Street (873-3767).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around two couples who strike a desperate deal for the adoption of an unborn child; with Richard Lineback, John Bennett Perry, Joel Polis. Tuesday-Thursday at 8, Sunday at 7, $30; Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3, $35. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

BABYLON GARDENS—Timothy Hutton and Mary-Louise Parker stax in Timothy Mason's look at young couples battling to bridge the gap between the haves and the have-nots in the crush of Manhattan's Lower East Side; directed by Joe Mantello. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $24 to $32.50; through 11/3. **Circle Rep.**, 99 Seventh Avenue South (924-7100).

THE BALCONY—Jean Genet's drama, directed by Edward Berkeley, takes place in a brothel where men act out their political as well as their sexual fantasies. Wednesday–Saturday at 8, Sunday at 7, Monday at 8; $12; through 11/10. A Willow Cabin Theater production at **INTAR !!**, 508 West 53rd Street (886-1889).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman (as her brother), Roslyn Alexander and Bernie Landis (as her parents). Tuesday–Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50. At the **Lambs Theater**, 130 West 44th Street (997-1780).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over 30 years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. Featured in the cast are Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; through 11/6. At Manhattan Theater Club's **City Center Stage II**, 131 West 55th Street (581-7907).

THE BELLS—A one-man (Everett Quinton), one-hour bit of late-night madness, adapted by Everett Quinton from Erckmann and Chatrian's *The Polish Jew*, also starring Everett Quinton; directed by Eureka. Friday at 11 p.m., Saturday at 10; $15; from 11/1. **Charles Ludlam**, 1 Sheridan Square (989-6524).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25; from 10/31. At the **Charles Ludlam**, 1 Sheridan Square (989-6524).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. With Martin Outzen, Michael McLernon, and Douglas Gibson. Wednesday through Friday at 8, Saturday at 6 and 9; Sunday at 7; $20. **Courtyard**, 39 Grove Street (869-3530).

BON APPETIT!—"An Evening With Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gateau au Chocolat. Sunday through Thursday at 8 p.m., $22 to $25; Friday and Saturday at 8 p.m., $24 and $27; through 11/3. At the **CSC Repertory**, 136 East 13th Street (677-4210).

BORN TO RUMBA!—A musical in English, by Michael Alasa, about sex, sin, self-deception, and worse, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Wednesday through Saturday at 8:30 p.m.; $15; from 10/23. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa, and Ronald Macone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade**, Broadway at 76th Street (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells the true story of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. Featured in the cast are John Rubinstein, Carole Shelley, Mark Nelson, and Betsy Joslyn. Through 11/24; $22 to $27. (Phone theater for specifics.) At the **CSC Theater**, 136 East 13th Street (677-4210).

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among six laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. Featured in the cast are Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks. Through 11/2; $12; Monday through Saturday at 8. **Atlantic**, 336 West 20th Street (645-8755).

DOWN THE FLATS—Tony Kavanagh's play, set in Dublin, portrays a family's attempts to tackle environmental, emotional, economic frustration. Thursday-Saturday at 8; Sunday at 2; $15-$20; from 10/24. **Irish Arts Center**, 553 West 51st Street (757-3318).

THE DRESSING ROOM—Kunio Shimizu's comedy, translated by John K. Gillespie, adapted by Chiori Miyagawa, and directed by Kati Kuroda. Caught in an illusion warp, four aspiring actresses prepare for the greatest roles of their lives. Featured in the cast are Shizuko Hoshi, Carol A. Honda, Constance Boardman, and Mary Lee. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m.; 10/29 through 11/30 (holiday matinee performances 11/27 and 29 at 2 p.m.); $22. A Pan Asian Repertory Theater production at **Playhouse 46** in St. Clements Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—The longest-running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20. At the **John Houseman Studio,** 450 West 42nd Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. "Sonny Jim" Gaines's stars in his own play, which visits the glory days of Harlem through the eyes of a homeless elder citizen; directed by Andre Mtumi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, Sunday at 2:30 p.m.; $22. At the **Nat Horne Theater,** 440 West 42nd Street (575-0467).

FORBIDDEN BROADWAY 1991½—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here, plus favorites back by popular demand and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday-Friday at 8:30 p.m.; Saturday at 7 and 10 p.m.; & Sunday at 3:30 & 7:30 p.m.; $32.50–$35. At **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on Earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday–Friday at 8 p.m., Saturday at 7:30 and 10:30 p.m.; Sunday at 3 p.m.and 7:30 p.m.; $30–$35. Opened: 5/20/90. **Steve McGraw's Place,** 158 West 72nd Street (595-7400).●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With Jacqueline Williams, Sybil Walker, Cheryl Lynn Bruce. Through Saturday at 8; Saturday and Sunday at 2; Sunday at 6; $29–$33; from 10/29. **Circle in the Square Theater,** 159 Bleecker Street (254-6330).

FUTZ—A revival of Rochelle Owens's play, directed by Tom O'Horgan, dealing with violence and intolerance in America, and built on the love story of a reclusive farmer for his sow. With Peter Craig, Michael Warren Powell, John Baskos (as Futz), Marilyn Roberts, John Moran, Penny Arcade, and Kimberly Flynn. Wednesday through Sunday at 7:30; through 11/3; $12 to $15. **La MaMa, E.T.C., Annex Theater,** 74a East 4th Street (475-7710).

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco is put on trial in a courtroom peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, journalists, and typists, and, wired for radio, is broadcast to the world; directed by

Casey Kizziah. Featured in the cast are Dan Snow, Craig Smith, Grant Neale, James Sterling, Harris Berlinsky, and Charles Mitchell. Thursday through Saturday at 8; Sunday at 3; $16; through 12/6. At the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Lynda Barry's play with music, about the coming-of-age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday–Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $35. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

IN THE JUNGLE OF CITIES—Bertolt Brecht's early pre-Marxist play, in which he describes the homelessness and decay of the inner city; translated by Gerhard Nelhaus, directed by Anne Bogart. With Raul Aranas, Royston Scott, Mario Arrambide, Rene Rivers, Karen Evans-Kandel, Ruth Maleczech, Greg Mehrten, Brian Jucha, David McIntyre, Terry O'Reilly, Fanni Green. Tuesday–Sunday at 8, Saturday, Sunday at 3; $25; from 10/29. Mabou Mines, **Public Theater,** 425 Lafayette Street (598-7150).

JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. Featured in the cast are Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, and Deborah Keeling. Wednesday and Sunday at 3 p.m. and 7:30 p.m. Thursday and Friday at 7:30 p.m., Saturday at 3:30 p.m. and 7:30 p.m.; $20 and $22.50. A Negro Ensemble Company production at the **Top of the Gate,** 160 Bleecker Street (475-5120).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July fourth weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. Manhattan Theater at **City Center's Stage I Theater,** downstairs, 131 West 55th Street (581-7907).

THE LOVING KNIFE—Albert Asermely's play, set in Baghdad, 1958, depicts the days leading up to Saddam Hussein's Baathist's party overthrow of the monarchy. A troupe of American dancers is playing the National Theater (where the action takes place); directed by Ross Meyerson. Wednesday through Saturday at 8; $10; 10/23 through 11/9. At the **Manhattan Church of Christ,** 48 East 80thStreet (969-0146).

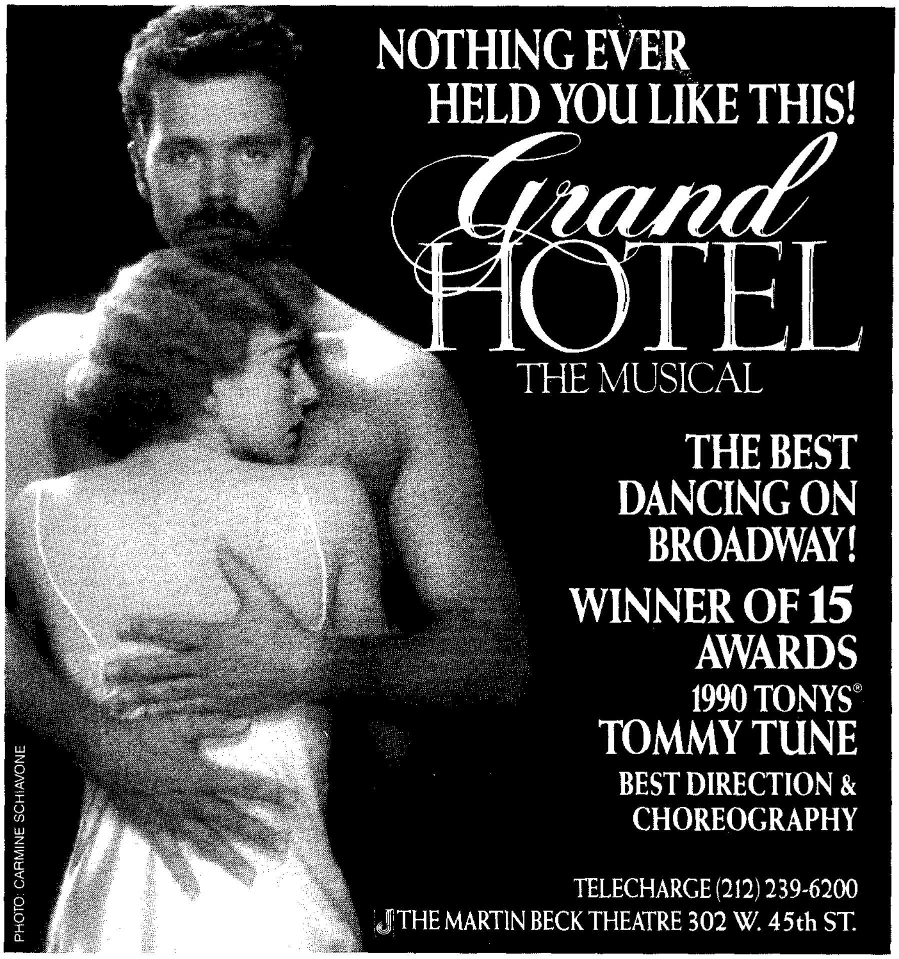
MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role, with Jennifer Harmon as his Lady, Richard McWilliams as Macduff; plus a cast of twenty. Friday through Thursday at 8 p.m., Saturday, Sunday and Wednesday at 2 p.m.; through 10/27; $20 to $24. At the Riverside Shakespeare Company at **Playhouse 91,** 316 East 91st Street (831-2000).

THE MARRIAGE CONTRACT—Ephraim Kisho's comedy with music reolves around the search for a "Ketuba", a Jewish marriage certificate, which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. With Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, Shira Flam. Production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; through 1/12/92. At the **Folksbiene Theater,** 123 East 55th Street (755-2231).

NECKTIE BREAKFAST—Bill Nave's play, a fictionalized account of the last public execution in America in 1936 Kentucky; directed by Vera Beren. Through 10/27 (call for times); $15 to $18. At **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

THE NOVELIST—Gretchen Walther and Will Lyman in Howard Fast's fictional account of a chapter in the life of Jane Austen detailing her love affair with a captain, their first meeting, and their short and intense relationship; directed by Sam Schacht. Tuesday-Saturday at 8, Wednesday, Saturday, and Sunday at 3; $22. **Theater Row,** 424 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sen-


NOTHING EVER HELD YOU LIKE THIS!
Grand HOTEL
THE MUSICAL
THE BEST DANCING ON BROADWAY!
WINNER OF 15 AWARDS
1990 TONYS®
TOMMY TUNE
BEST DIRECTION & CHOREOGRAPHY
TELECHARGE (212) 239-6200
THE MARTIN BECK THEATRE 302 W. 45th ST.
PHOTO: CARMINE SCHIAVONE

GREENE STREET CAFE
"Greene Street is perfect for a party..."
GAEL GREENE, NEW YORK MAGAZINE
101 Greene Street in Soho • 212/925-1665

GREENE STREET CAFE
Announcing chamber music at Sunday brunch, noon to 4 p.m.
101 Greene Street in Soho • 212/925-2415
AVAILABLE FOR PRIVATE PARTIES

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
Est. 1908 (4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 226-9283, 925-8775

René Pujol
Restaurant Français
"Magnificent Food served in a French-country-inn atmosphere"
Lunch • Cocktails • Dinner • After Theatre
Private Party Room . . . Closed Sun.
321 W 51 St., NYC Res: 246-3023 or 246-3049

Torremolinos
.Lunch . Dinner · Cocktails · Guitarist
Authentic Spanish Cuisine
230 East 51st Street 755-1862
755-1877

AQUAVIT
Scandinavian
Seafood and Game
13 West 54th Street. Telephone 307-7311

"ARRIVAL OF THE NEW SEASON"

Artist Gary Kelley evokes the anticipation and excitement of fall in New York. Produced for sale in a limited edition of 1,000, this 17"x 31"poster is available exclusively by mail from *New York* Magazine.

FALL PREVIEW

SPECIAL ISSUE

MOVIES • THEATER • ART • MUSIC • DANCE • TELEVISION
NIGHTLIFE • FASHION • BOOKS • RESTAURANTS • SPORTS
SHOPPING • ARCHITECTURE • PHOTOGRAPHY

NEW YORK MAGAZINE ®

$17.50 each (unframed) plus $2.50 postage and handling. Delivered in a sturdy mailing tube. Allow 4 to 6 weeks for delivery.

Send check or money order payable to:

New York Magazine
Box PA
755 Second Avenue
New York, NY 10017

Please send ______ copy/copies of "Fall Preview" poster to:

Name______________________

Address__________________ Apt.______

City____________ State________ Zip_______

I enclose @ $17.50 each ________

Postage and handling $2.50

________ tax

________ total

Residents of CA, IL, MI, NY please add sales tax.

sible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday–Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3, $32.50. Opened 12/12/85. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OUR LADY OF PERPETUAL DANGER—Kevin Cristaldi, Mary Tahmin, and Robert Arcaro star in Adam Kraar's play, set in an Italian-American neighborhood, about an investigative reporter working on a story involving his wife's ex-lover; directed by Joel Bishoff. Also in the cast are Alexandra Reichler and Arija Bareikis. Monday and Tuesday at 8 p.m., Saturday at 2:30 and 8:30 p.m.; $12. **Judith Anderson Theater**, 422 West 42nd Street (1/718-858-2556).

OUR LADY OF THE TORTILLA—Luis Santairo's comedy; directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. English: Wednesday and Friday at 8, Saturday at 3 p.m.; Spanish: Thursday and Saturday at 8 p.m., Sunday at 3 p.m.; through 11/10; $20. At the **INTAR Theater,** 420 West 42nd Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $32.50–$35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; $35. As of 10/28, a change in playing schedule: Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 and 7.:At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove that she had committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday and Thursday–Saturday at 8, Sunday at 3 and 7 p.m.; Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, tells of Vietnam, where six courageous American women who served as nurses struggle to make sense of a war that irrevocably changed them and a nation that shunned them; directed by Allen R. Belknap. With Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, Corliss Preston. Tuesday-Saturday at 8, Sunday at 7 p.m., and Saturday and Sunday at 2:30 p.m.; through 11/24; $35. A Manhattan Theater Club production at the **Union Square Theater**, 100 East 17th Street (581-7907).

PROMISED LAND—Francis Ruivivar, Michael Oberlander, Jahneen, Dana Cote, and Wendy Oliver star in a musical by George Fischoff celebrating the struggles for freedom as a tale of courage and triumph, directed by Peter Bennett, with choreography by Mercedes Ellington. Wednesday through Saturday at 8 p.m., Sunday at 7, Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25. Lambs Theater production at **Little Theater**, 130 West 44th Street (997-1780).

THE RADIANT CITY—Created and directed by Theodora Skipitares, this theater work uses puppets, sculpture, film, slides and music (the score is by Christopher Thall; the lyrics are by Andrea Balis; singers are Lisa Kirchner and Will Badgett) to illuminate the history of the city, and the life and career of master-builder Robert Moses. With puppet manipulators, dancers, and circus performers Ed Greenberg, Cora Hook, Michael Preston, Cathy Shaw. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3; $26. **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Jacobo Langner's *Esperando la Carroza* ("Waiting for the Hearse"); directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); and Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). Pilar Rioja (through 10/27) entertains skillfully with flamenco and traditional Spanish dance ($15). For schedule and times, phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians who must be able to play at least five instruments. Tuesday–Friday at 8, Saturday at 6 and 10, Sunday at 2 and 6; $31 to $38. At the brand-new **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

RODGERS AND HART: A CELEBRATION—Music by Richard Rodgers, lyrics by Lorenz Hart, with concept by Richard Lewine and John Fearnley; directed by Michael Ramach; the best of the R. and H. works. With Mark Doerr, Tracy Venner, Suzanne Briar, Andy Taylor, Gary Anderson, Hope Harris. Thursday–Saturday at 8 p.m., Sunday at 3 p.m. and 7:30 p.m.; $12; through 10/27. Triangle Theater, **Church of Holy Trinity**, 316 East 88th Street (860-7245).

ROSMERSHOLM—A revival of Henrik Ibsen's story of a passionate struggle for freedom in a repressive culture; directed by Richard Albert. Featured in the cast are Jim Connors, Michele Cuomo, Philip Cuoma, Jack Warren, Mary Ann Conk, and Thomas Walsh. Through 11/3; $10; Thursday through Saturday at 8, Sunday at 3 p.m. An Oberon Theater production at **Theater 22**, 54 West 22nd Street (330-0445).

SERVY-N-BERNICE 4EVER—Ron Eldard and Lisa Gay Hamilton star in Seth Zvi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model. Cynthia Nixon and Erik King complete the cast. Tuesday through Friday at 8, Saturday at 7 and 10. Sunday at 3 and 7; $29.50. At the **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*, original musical–theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly, so phone theater for specifics. At the **Improvisation Theater**, 358 West 44th Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize–winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, and Mark Waterman. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American sorcerer. Friday and Saturday at 8 p.m.; $10; through 11/28. At **Dick Shea's**, 100 East 16th Street (243-6542).

A TEMPEST—Aime Cesaire's adaptation of Shakespeare's *The Tempest*, translated by Richard Miller, explores the political and cultural conflict opposing the white master, Prospero (Arthur French), his mulatto servant Ariel, the black slave Caliban, & raises questions about colonialism and racism. Featured in the cast are Rafael Baez, Clebert Ford, and Roger Robinson; music by Tiye Giraud. Part of Ubu's West Indies Fall Festival. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15; through 10/27. At the **Ubu Repertory Company Theater**, 15 West 28th Street (679-7562).

UNDER MILK WOOD—Dylan Thomas's verse play about a day in the lives of the residents of a Welsh fishing village; directed by Alexa Kelly. Featured in the cast are Brian McCormack, Doug Bradford, Janeen Stevens, Katherine Brecka, Susan O'Hearn, Kate Fitzgerald, Linda Mannix, and Thomas Keough. Thursday through Monday at 8 p.m.; through 11/4; $10. At the **Pulse Theater**, 870 Sixth Avenue (213-0231).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 Tuesday through Thursday; $32.50 Friday through Sunday. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

VOLARE (TO FLY)—Dario D'Ambrosi's play depicts the experiences of a man discovering after death in a plane crash that he is an angel. Thursday through Sunday at 8 p.m.; $12; 10/24 to 11/3. At **La MaMa's First Floor Theater**, 74a East 4th Street (475-7710).

THE WHITE ROSE—Lillian Garrett-Groag's true story, set in Germany, focuses on five university students arrested for being members of an anti-Hitler youth movement; directed by Christopher Ashley. Featured in the cast are Larry Bryggman, Victor Slezak, Roger Howarth, Michael Louden, J. D. Cullum, Brad Greenquist, Melissa Leo, and Billy Morrissette. Through 11/17; $22 to $25. **WPA Theater**, 519 West 23rd Street (206-0523).

OFF OFF BROADWAY

AN AMERICAN SCRAPBOOK—Robert Michael Morris's play, inspired by a collection of photographs dating back to the 1800s; directed by Debora Glenn. 10/23, 24, 25, at 8; 10/26 at 5 and 9; 10/27 at 3 and 7; $10. **Stage 52**, 549 West 52nd Street (869-3530).

A DARKER PURPOSE—Fisher Stevens and Frank Pugliese star in Wendy Riss's play, directed by Charlie Schulman, is set in Las Vegas and exposes the relationships of a consummate winner, his brother, and a grifter who's insinuated herself into their lives. A cast of twelve is featured in this Naked Angels production. Wednesday through Monday at 8 p.m., $10; through 10/28. **The Space,** 114 West 17th Street (727-0020).

THE DROPPER—Drama written and directed by Ron McLarty that confronts genetic disabilities which is set in contemporary America, with flashbacks to an earlier part of the century in England. With Richard Long, John Bear, Wendy Scharfman, Nick Giangiulio, and Bob Horen. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; from 10/24. At the **One Dream Theater,** 232 West Broadway (691-6618).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Featured in the cast are Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, and John DiLeo. Saturday at 8, Sunday at 2; through 12/29; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

THE FIFTH OF JULY—A revival of Lanford Wilson's drama, set on a sprawling Missouri farm, telling the story of a wounded Vietnam vet, his love, his sister, and some old college friends with a need to define themselves and their place in the world; directed by Richard Lollo. With Terese Hayden, Libby Bancroft, Jeff Gregory, Stephanie Traylor, Scott Mackin, John McNamara, Jill Perin, Lee Scotten. Wednesday-Saturday at 8, Saturday at 2, Sunday at 3; $10. 10/24 to 11/10. **Theater 224**, 224 Waverly Place (279-4200).

FIXING THE CAT—Bennett William's play, directed by Richard Manichello, tells of women who were not only raised to have it all, but feel compelled to whether they truly want it or not. Monday through Saturday at 8 p.m.; $10; 11/11 through 11/24. **At Theater North**, 336 Canal Street (226-2820).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

THE GREENING OF ROSITA—Katharine Lenhart's musical about a Bronx community's struggle to get the city to demolish a tenement in order to plant a garden on the site; directed by Austin Murphy. Thursday through Sunday at 7:30; through 10/27; $7. **Lincoln Square Theater**, 250 West 65th Street (664-0654).

HEDDA GABLER—A revival of Henrik Ibsen's play about a woman's struggle with the limitations society places on her; translated by John Bergstrom, and directed by Brenda Lynn Bynum. Thursday through Saturday at 8 p.m., Sunday at 5; $10; through 11/4. **Oasis Theater,** 230 East 9th Street (673-3706).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's comedy, directed by Kim Sharp. Lady B. will not approve of her daughter's marriage until the fiancé supplies proof of his aristocratic lineage. With Warren Watson, Peter Blaxill, Grady Parrish, William Broderick, Doona Niemann, Tony Cormier, Emma Nicols, Mary Cushman, Lisa Hayes. Through 10/26; Thursday-Saturday at 8; $10. **Good Shepherd**, 66th betw. Broadway and Amsterdam (666-3955).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

JERSEY DEVIL AND THE SHEILA FROM OZ—Michael Lazarou's comedy tells the story of a "hardcore, anxiety-prone, incurable romantic" from N.J. who meets a girl from Sydney, Australia, and their struggle to overcome their own nightmarish and romantic pasts; directed by Bill Zeleny. Featured in the cast of seventeen are Robert Naturman and Olivia Braun as the anxious pair. Tuesday–Sunday at 8, through 11/3; $10. **Westbeth**, 151 Bank Street (645-6212).

KILL—Written and directed by Bina Shariff, play is set in the landscape of the Persian Gulf war; with a cast of 18. Through 10/27; $5; Thursday–Sunday at 8. **Theater for the New City,** 155 First Avenue (254-1109).

LAPSED CATHOLICS—An evening of theater by Christopher Durang and Terrence McNally, featuring the former's *The Actor's Nightmare* and the latter's *Prelude and Liebestod.* The evening also includes pieces of unpublished works by both. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. Through 10/26. A New York City Stageworks production at **TADA,** 120 West 28th Street (929-7685).

LINE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE MALE ANIMAL—A revival of the play, by James Thurber and Elliott Nugent, wherein a college professor, in his search for academic freedom, sets off a conflict of brains versus brawn. Thursday, Friday, and Saturday at 8 p.m., Sunday at 4 p.m.; through 11/10; $10. At the **Café/Centerfold Theater**, 263 West 86th Street (866-4454).

120 SECONDS—Andrew A. Young's drama, set in the understaffed trauma unit of a major hospital, is about an accidental death and the ensuing cover-up; directed by Anthony Di Pietro and performed by an ensemble cast. Wednesday-Friday at 8, Saturday at 7 and 10, Sunday at 3; through 11/2. **Synchronicity Space**, 55 Mercer Street (925-3960).

THE PHYSICISTS—Frederick Dürrenmatt's comedy centering on an exclusive madhouse with patients Einstein, Newton, and Möbius, who argue about what happens when man knows too much for his own good; directed by Paul Todaro. With Mack Rhinelander, Alfred Preisser, Bruce DeTorres as the scientists, and Michelle Gigante as Dr. Mathilde von Zahnd. Wednesday–Saturday at 8; $10; through 11/2. **House of Candles**, 99 Stanton Street (353-3088).

PICNIC BASKETS—Art Kelly's drama about two teachers and their relationships, one beginning, and one fading (they go on a picnic); directed by Stan Yukinaga. Featured in the film are Dina Dillon, Daniel E. Murray, Joe Moretti, and Sonia Resika. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m.; $10; through 11/2. A Wahoo production at the **William Redfield Theater**, 354 West 45th Street (924-0077).

READY FOR THE RIVER—Neal Bell's play, directed by Joshua Astrachan, details a road trip through pitch-black terrain, wherein a mother and daughter witness a murder, drive across country and find some strange company. Featured in the cast are Randy Denson and David Eigenberg. Wednesday through Sunday at 8, through 10/27; $10. At the **HOME for Contemporary Theater and Art,** 44 Walker Street (431-7434).

THE ROVER—A Restoration swashbuckler by Aphra Behn, directed by Joseph Garren, with fight choreography by Mike Chin; play is complete with mistaken identities, coy women, dashing mercenaries and plenty of sword-play. With Bill Christ, Donald Sadler, Tim Zay, Denise Balthrop, David Conaway, Erich Schmidt, Ovidio Vargas, Janet Rust, Tony Rust, Kay Rothman, Jean Parker, Daniel Platten, Susan McBrien, Mark E. Lang. Through 10/27; Wednesday-Saturday at 8, Sunday at 2; $8 to $10. A Quinapalus Theater Company production at the **Walker Street,** 40 Walker Street (721-5409).

RUTHLESS—Musical comedy; book and lyrics by Joel Paley (who also directed), music by Marvin Laird; about the exploits of a little eight-year-old triple threat determined to become a star, no matter what the cost. With Laura Bundy, Donna English, Joel Vig, Rae C. Wright, Denise Lor, and Rose Addesso. 10/24–26, 29–11/2 at 8 p.m.; $10. **Musical Theater Works,** 440 Lafayette Street (677-0040).

SCHOOL FOR WIVES—Moliere's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday–Saturday at 8, Sunday at 3; $10; through 11/17. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

SHE LOVES ME—A revival of Bock and Harnick's 1963 musical about two clerks in a shop who carry on a written courtship and don't realize they're corresponding with each other. 10/25–11/2; $15. Phone theater for specifics. Blue Hill Troupe at **Murphy Center**, 555 East 90th Street (289-6771).

SIZE ISN'T EVERYTHING—Three one-act absurdist comedies by George Blecher, exploring the perceptions and misperceptions of seeing and being large and small; (1) directed by Gary Morabito, (2) Monika Napoleon, and (3) Michael Petshaft. 10/23 through 27; Wednesday through Sunday at 7:30 p.m.; $10. At the **NADA Theater**, 167 Ludlow Street (420-1466).

THE SORROWS OF FREDERICK—Written and directed by Romulus Linney, starring Austin Pendleton. Thursday–Sunday at 8, Sunday at 2; through 10/27; $10. I. Rider Smith. **Signature**, 3 Bond Street (262-1647).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne. Tuesday through Saturday at 7 Saturday and Sunday at 2; phone for prices (279-4200).

THE TROJAN WOMEN—Euripides' passionate attack on the savagery of war; translated by Richmond Lattimore, and directed by Shepard Sobel. Story takes placewhen all the Trojan men have been killed and the women stand as living testament to the devastating results of the Greeks' campaign against Troy. 10/25-12/7; Tuesday-Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m. At the **Pearl Theater Repertory**, 125 West 22nd Street (645-7708).

TWO BY TWO—One-acters, written and directed by women, the first written by Daphne Dennis and the other by Rebecca Maiden, both directed by Lucy Keyes. Sunday-Wednesday at 7:30; through 10/23; $8. **Westside**, 252 West 81st Street (874-7290).

YOUR EMOTIONAL BAGGAGE IS A STEAMER TRUNK—Love story by M. E. Welman's love story told in differing versions; directed by M. E. Welman; followed by Steven R. Barron's *Headache.* A nightmare follows a couple who meet in a park; directed by Mark Cutforth. 10/23–26 at 7:30, 10/26 and 27 at 2; $10. Nemo-Doe Group at **Westbeth**, 151 Bank Street (620-7133).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TADASHI ASOMA—Recent paintings of the landscape along the Hudson River; 10/24–11/16. Findlay, 984 Madison Ave. (249-2909).

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

RICHMOND BURTON—New abstract paintings; through 10/30. Marks, 1018 Madison Ave. (861-9455).

JACK BUSH/ALFRED H. MAURER—Abstract paintings from 1964–1976/Modernist paintings from 1919–1932. Through 11/9. Salander-O'Reilly, 20 E. 79th St. (879-6606).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; through 11/6. Gagosian, 980 Madison Ave. (744-2313).

NANCY FRIED—Recent terracotta sculptures; through 11/2. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Large shaped paintings that have pieces of aluminum either attached to or incorporated into the surface; through 10/31. Knoedler, 19 E. 70thSt. (794-0550).

CLEVE GRAY—New abstract paintings from his series "Considering all Possible Worlds"; through 11/9. Berry-Hill, 11 E. 70th St. (744-2300).

NANCY GROSSMAN—Painting collages, sculpture heads, and several drawing collages; through 11/9. Sculpture Center, 167 E. 69th St. (879-3500).

PETER HAYES—Works in laminated porcelain by a British ceramist; 10/26–12/21. Graham, 1014 Madison Ave. (535-5767).

AL HELD—Three new large-scale paintings in a series titled "Harry If I Told You Would You Know?"; through 10/31. Emmerich, 650 Madison Ave. (752-0124).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

REUBEN NAKIAN—Sculpture and drawings from 1960 to 1985; through 11/2. Kouros, 23 E. 73rd St. (288-5888).

SETH RANDAL—Pâte de verre pieces that bring to mind archeological treasures from ancient civilizations; through 11/2. Kaplan Modern, 969 Madison Ave. (535-2407).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; through 11/16. Stone, 48 E. 86th St. (988-6870).

PETER SCULTHORPE—Realist paintings and watercolors of the Pennsylvania countryside; through 11/2. Cudahy's, 170 E. 75th St. (879-2405).

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; 10/24–12/14. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

PAUL WALLACH—New sculpture; through 11/2. Cade, 1045 Madison Ave. (734-3670).

DONALD ROLLER WILSON—New large-scale paintings of animal "characters" inside and outside the house; through 11/2. Coe Kerr, 49 E. 82nd St. (628-1340).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870–1945); through 11/8. Wildenstein, 19 E. 64th St. (879-0500), $3 adults, $1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

WILL BARNET—Representational paintings from 1940 to 1990; through 11/6. Dintenfass, 50 W. 57th St. (581-2268).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; through 11/16. Miller, 41 E. 57th St. (980-5454).

PAUL BROWN—Large-scale canvases that incorporate many separate small paintings of figures; through 11/2. McCoy, 41 E. 57th St. (319-4799).

POL BURY—Seventeen sculptures with moveable parts, including pedestals, wall reliefs and tables, and a small fountain in stainless steel; through 11/9. Herstand, 24 W. 57th St. (664-1379).

ANTHONY CARO—Recent waxed steel sculptures; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; through 11/2. Washburn, 41 E. 57th St. (753-0546).

NICOLA DE MARIA—Paintings on paper executed between 1986 and the present; through 11/30. Lelong, 20 W. 57th St. (315-0470).

EDWIN DICKINSON—A centennial exhibition of figurative paintings by this artist (1891–1978) who was a student of William Merritt Chase; through 11/8. Babcock, 724 Fifth Ave. (535-9355).

JEREMY FOSS—Recent paintings; 10/23–11/14. De Nagy, 41 W. 57th St. (421-3780).

PETER GRIPPE—Plaster, bronze, and terracotta sculptures from the 1930s and 1940s, plus paintings and drawings; through 10/30. Deutsch, 29 W. 57th St. (754-6660).

HANS HOFFMAN—Mosaic studies in gouache and collage executed during the 1950s; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ALEX KATZ—Recent paintings and works on paper, including portraits, figures in movement, and landscapes; through 11/2. Marlborough, 40 W. 57th St. (541-4900).

PETER LOFTUS/ALICE DALTON BROWN—Paintings of coastal landscapes in California/Pastels of Victorian homes and their porches. Through 11/2. Fischbach, 24 W. 57th St. (759-2345).

KIM MACCONNEL/PETER HUTCHINSON——Recent paintings and wall constructions from his "Hotel Beauregard" series that investigate African art and the uses to which it was put by the European avant garde in the early 20th century/New works on paper. Through 11/2. Solomon, 724 Fifth Ave. (757-7777).

CONRAD MARCA-RELLI—Mixed-media paintings; through 11/9. Del Re, 41 E. 57th St. (688-1843).

TONY NAPONIC—Recent narrative paintings; through 11/9. Drake, 50 W. 57th St. (582-5930).

HENRY VARNUM POOR—Ceramic works; through 11/2. Clark, 24 W. 57th St. (246-2205).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

WALLACE PUTNAM—Paintings and assemblages executed between 1929–1949; through 11/9. Ross, 50 W. 57th St. (307-0400).

HARVEY QUAYTMAN—New paintings; 10/24–11/20. McKee, 745 Fifth Ave. (688-5951).

MATTHEW RADFORD—Large-scale oil paintings that depict New York City's hustling crowds; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).

SARA ROSSBERG—Figurative paintings; through 11/9. Stiebel Modern, 32 E. 57th St. (759-5536).

LUCAS SAMARAS—New works; 10/25–11/30. Pace, 32 E. 57th St. (421-3292).

ABBY SHAHN—Abstract paintings on paper in a series titled "Ecoterror"; 10/29–11/30. Midtown Payson, 745 Fifth Ave. (758-1900).

NORBERT TADEUSZ—Paintings of nudes, landscapes, and flowers from 1985 to the present, by this artist who was a student of Joseph Beuys's in the 1960s at the Dusseldorf Art Academy; through 11/2. Siegel, 24 W. 57th St. (586-0605).

JAMES VALERIO—Paintings of figures in mysterious outdoor settings lit by campfires; 10/25–11/20. Frumkin/Adams, 50 W. 57th St. (757-6655).

SOPHIA VARI—Recent bronze and marble abstract sculpture; through 11/16. Haime, 41 E. 57th St. (888-3550).

MICHAEL YOUNG—Recent paintings of archetypal geometric shapes executed in sand, chalk, acrylic, and resin on canvas; through 11/2. Blum Helman, 20 W. 57th St. (245-2888).

MARGUERITE ZORACH—Paintings from the 1920s through the 1950s, including portraits, landscapes, seascapes, and scenes of Provincetown and Greenwich Village; through 11/2. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

PETER ACHESON—A variety of different kinds of paintings—geometric, organic, and figurative—and concrete poetry; through 11/16. LedisFlam, 584 Broadway (925-2806).

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies; through 10/31. Weiss, 68 Laight St. (925-7313), Thur.–Sat. 12–6.

CAROL ANTHONY—Recent paintings that reflect her new environment in New Mexico; through 11/16. Davidson, 415 W. Broadway (925-5300).

IDA APPLEBROOG—Recent paintings in a series titled "Safety Zone"; 10/26–11/30. Feldman, 31 Mercer St. (226-3232).

MATTHEW BARNEY—An installation that uses the gallery as a playing field; through 11/16. Gladstone, 99 Greene St. (431-3334).

JUDITH BARRY—A video projection titled "Imagination, Dead Imagine"; through 11/19. Klagsbrun, 51 Greene St. (925-5157).

EDWARD BATCHELLER—Recent sculpture with photographs; through 11/9. The Gallery Three Zero, 30 Bond St. (505-9668).

ASHLEY BICKERTON—Recent sculpture that incorporates text and a variety of materials and mediums, including photography, painting, sound, and lithography; through 11/9. Sonnabend, 420 W. Broadway (966-6160).

DIKE BLAIR—New works on etched glass that combine photographs taken over the last five years at EPCOT center, computer graphics, abstract studio photography, and still-life painting; through 11/2. Wingate, 578 Broadway (966-5777).

JONATHAN BOROFSKY—Recent "Heart Light" sculptures of cast resin and aluminum that incorporate a digital recording of the artist's heartbeat, plus three-dimensional sculpted numbers in a series titled "Parts of Infinity"; 10/25–11/23. Cooper, 155 Wooster St. (674-0666).

SHERRY BRODY/GREG SHARKO—Paintings and works on paper by both; through 11/2. Sermas, 19 Greene St. (431-5743).

GARY BUKOVNIK—New watercolors; through 11/2. Staempfli, 415 W. Broadway (941-7100).

GERMAN ORTIZ CADENA—Paintings and sculpture that combine symbols of comtemporary urban life with those of his pre-Columbian ancestors; through 10/31. Step, 66 Crosby St. (226-6516).

LUIGI CAMPANELLI—New paintings and works on paper inspired by Italian artists of the 15th and 16th centuries and by Italian Modernists of the early 20th century; through 11/16. Shainman, 560 Broadway (966-3866).

ROBBIE CONAL—Paintings with text that draw on popular culture and current events; through 11/16. Baum, 588 Broadway (219-9854).

PEGGY CYPHERS—A thirty-seven part painting that spans the entire gallery; through 11/16. Donahue, 560 Broadway (226-1111).

ALFRED DECREDICO—Paintings, drawings, box constructions, and a book; through 11/30. Alan, 270 Lafayette St. (226-5145).

RICHARD DEVORE—Ceramic pots that are evocative of food vessels from early civilizations; through 11/9. Protetch, 560 Broadway (966-5454).

DAVID DIAO—Recent paintings; through 11/16. Postmasters, 80 Greene St. (941-5711).

KEITH DONOVAN—New paintings that depict layers of imagery taken from Eastern European cartoons and comic strips against a white background; through 11/16. Kasmin, 580 Broadway (219-3219).

TOM DOYLE—Recent sculpture; through 11/2. Bace, 584 Broadway (925-3989).

STEPHEN ELLIS—New paintings that fuse serial images, using space as a metaphor for time; 10/12–11/30. Koury, 89 Greene St. (334-5155).

HELEN FRANKENTHALER—Recent woodcuts and monotypes; 10/26–11/30. Esman, 575 Broadway (219-3044).

RUPERT GLIMM—Paintings of Wisconsin from the artist's imagination; through 11/26. Puett, 527 Broome St. (274-9586).

JON GROOM—Large-scale geometric paintings; through 11/13. Auchincloss, 558 Broadway (966-7753).

JOHN HARTMAN—Expressionistic paintings that are a synthesis of various sources, including 19th-century Canadian painting, Milton Avery's reductive landscapes, and primitive art; through 11/9. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT HELM—Paintings of wooden cabinets, dark lakes, thorny vines, enigmatic carvings, and wildlife set against dark, ominous skies; through 11/16. Thorp, 103 Prince St. (431-6880).

ZERO HIGASHIDA—Large wood and steel sculptures that explore the contrasts between serenity and violence, destruction and preservation; 10/24–11/30. Staib, 8 Greene St. (941-5977).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

RONI HORN—An installation of objects in pairs, twelve in solid forged and machine lathed stainless steel, and six fabricated from solid copper; through 11/9. Boone, 417 W. Broadway (431-1818).

PETER HRISTOFF/ELISA D'ARRIGO—Recent abstract paintings/Recent sculpture. Through 11/9. Beitzel, 102 Prince St. (219-2863).

EDWIN JANSSEN—A site-specific installation; through 11/2. Arena, 128 Wooster St. (226-1420).

DAVID JEFFREY/STUART BUEHLER—Drawings by both; through 11/16. Jamison Thomas, 588 Broadway (925-1090).

SHELAGH KEELEY—A limited-edition book of drawings titled "Notes on the Body"; through 11/2. Granary Books, 568 Broadway (226-5462).

MARY KENEALLY—Watercolors, pastels, and charcoal drawings of architectural configurations; through 11/9. C & A, 96 Spring St. (431-8664).

MARTIN KIPPENBERGER—A lamp multiple, in an edition of nine, that uses the detritus of smoking, including broken ashtrays, used matchbooks, and lipstick-stained cigarettes; through 11/9. Nolan, 560 Broadway (925-6190).

LIZ LARNER—A suspended, rotating sculpture with varied reflective surfaces, and a wall painting with text that encompasses the entire gallery; through 11/16. 303, 89 Greene St. (966-5605).

JONATHAN LASKER—New abstract paintings; through 11/2. Sperone Westwater, 142 Greene St. (431-3685).

STEPHANIE BRODY LEDERMAN—Paintings based on the artist's memories and wanderings; through 11/16. Katzen, 475 Broome St. (966-4469).

HUGHIE LEE-SMITH—New figurative paintings; through 11/5. Kelly, 591 Broadway (226-1660).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

MICHAEL LOEW—Geometric paintings and drawings from the 1940s and 1950s; through 11/16. Pearl, 420 W. Broadway (966-5506).

RICHARD LONG—New works with text and photography, floor pieces, and wall paintings; through 11/23. Sperone Westwater, 121 Greene St. (460-5497).

LEO MANSO—Collages and assemblages from the past ten years; through 11/16. Levy, 415 W. Broadway (941-0009).

PETER MAX—Portraits of The Dalai Lama; through 11/6. Hanson, 465 W. Broadway (320-2080).

JOHN MILLER—Early paintings; through 11/9. Rosen, 130 Prince St. (941-0203).

GINGER RILEY MUNDUWALAWALA—Paintings that are a synthesis of western perspective painting and traditional Aboriginal painting; through 11/9. Australia, 98 Greene St. (274-9835).

THOMAS NOZKOWSKI—Small-scale abstract paintings in oil on board; through 11/9. Protetch, 560 Broadway (966-5454).

GREG O'HALLORAN—Landscape paintings with elaborately constructed frames; through 10/29. Steinbaum, 132 Greene St. (431-4224).

JOHN OKULICK—New wall constructions made with wood, free-standing bronze sculptures on pedestals, and three-dimensional wood sculptures; through 11/6. Hoffman, 429 W. Broadway (966-6676).

TONY OURSLER—Sculptures that incorporate video; through 11/9. Brown, 560 Broadway (966-3687).

PAUL PAGK—Recent abstract paintings; through 11/2. Thread Waxing Space, 476 Broadway (966-9520).

MIA WESTERLUND ROOSEN—New sculptures in encaustic over plaster and lead and concrete; through 11/9. Lennon, Weinberg, 580 Broadway (941-0012).

BARBARA ROSSI—A survey of paintings and drawings from 1967 to 1991 by this Chicago Imagist; through 11/13. Kind, 136 Greene St. (925-1200).

MARL SCHLESINGER—Abstract paintings that create an optical tension through dissonant colors and unbalanced compositions; through 11/9. Lipton, 67 Prince St. (925-7140).

HAN SCHUL—Paintings on aluminum with motifs derived from technological communication; through 11/16. Van Eck, 420 W. Broadway (219-0717).

CELIA SCOTT—Bronze, iron, and plaster portrait busts of artists, architects, and others; through 11/9. Nichols, 83 Grand St. (226-1243).

MICHELE SEDAKA—Life-size pencil drawings of people in New York, including a homeless man, Ed Koch, and punk girls; through 11/23. Klarfeld Perry, 472 Broome St. (941-0303).

STEVEN SKOLLAR—Figurative paintings and still lifes; through 11/16. Bridgewater/Lustberg, 529 Broadway (941-6355).

JESUS RAPHAEL SOTO—Architectural sculptures; through 11/9. Humphrey, 594 Broadway (26-5360).

PAUL THEK—Paintings of symbols derived from Christianity, literature, and popular culture on sheets of newspaper, executed between 1971 and 1988, and a selection of the artist's notebooks; through 11/13. Alexander, 59 Wooster St. (925-4338).

BILL TRAYLOR—Silhouette-like paintings and drawings of people and animals by this artist who was born into slavery in 1854; through 11/9. Ricco/Maresca, 105 Hudson St. (219-2756).

ANTON VAN DALEN/LUIS JIMENEZ—A collaborative installation; through 11/16. The Cultural Space, 336

MARK'S

RESTAURANT • BAR

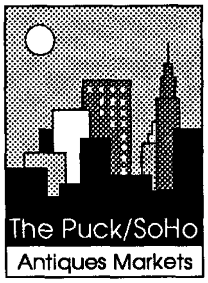
Breakfast • Lunch • Dinner
Afternoon Tea • Brunch

"A too-good-to-be-true oasis of civilised dining..."
-Mimi Sheraton's TASTE

** Bryan Miller, N.Y. Times

AT THE MARK HOTEL
MADISON AVENUE AT EAST 77TH STREET,NEW YORK,NY 10021
Reservations (212) 879-1864

From Pilgrim to Pop at The Puck


The Puck/SoHo
Antiques Markets

Oct. 26-27
January 25-26
April 25-26

Saturday & Sunday
11am-6pm, $6

Early buying, Saturday
9-11am, $25 per couple

The Puck Building
Lafayette & Houston Sts.
SoHo, NYC

JACQUELINE SIDELI ANTIQUES SHOWS 518-392-6711

Owner FUMIKO HOSODA welcomes you...
"Dining at Shinbashi is spending an evening in Japan"

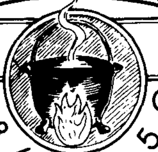
Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards - Closed Sun.

Shinbashi

280 PARK AVE. (On 48th St.)
NEW YORK CITY-TEL: 661-3915
(bet. Park & Madison)

FRENCH BISTRO

steaks
fondues
salades



home
made
soupes

la bonne soupe
48 w 55th st
586-7650

american express is welcome. open 7 days

Sharing Is Caring.

Canal St. (966-6988).

GREGORY VAN MAANEN—Paintings that depict symbols of death and transcendance, by a self-taught artist; 10/24–11/19. Cavin-Morris, 560 Broadway (226-3768).

PETER VOULKOS/DAVID SPILLER—A thirty-year survey of paintings, prints, and sculptures/Recent works on paper titled "The Berlin Series." Through 11/2. Twining, 568 Broadway (431-1830).

PAUL WALDMAN—A survey of paintings and sculpture from 1973–1991; through 11/16. Castelli, 420 W. Broadway (431-5160).

JENNY WATSON—Two-panel oil paintings on fabrics such as corduroy, taffeta, and velvet; through 10/31. Nosei, 100 Prince St. (431-9253).

STEPHEN WESTFALL—New paintings with images drawn from Renaissance ornament, old gameboards, nautical lettering, Native American pattern and decoration, and 20th-century geometric abstraction; through 11/9. Newburg, 580 Broadway (219-1885).

Other

VANESSA BELL/DUNCAN GRANT—Drawings by both, including portraits of their friends, landscapes, figure studies, and still lifes, plus book illustrations and designs for furniture, fabric, ceramics, and costumes. Through 11/16. Davis & Langdale, 231 E. 60th St. (838-0333).

ROZ CHAST—Recent cartoons; through 12/1. Illustration, 330 E. 11th St. (979-1014).

TOBI KAHN—Recent works on paper in acrylic, charcoal, and iridescent pigments; through 11/16. Ryan, 452 Columbus Ave. (799-2304).

EVA MELAS/BYRON KIM—Ceramic sculptures of women/Monochromatic abstract paintings. Through 11/3. PS 122, 150 First Ave. (228-4150).

MAURICE SIEVAN—Paintings of New York from the 1920s through the 1940s; 10/28–11/17. National Arts Club, 15 Gramercy Park South (475-3424).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). An exhibition that traces the development of Chinese ceramic arts from the Neolithic period (circa 5000 B.C.) through the end of the Song Dynasty (13th century); through 12/14. China Institute in America, 125 E. 65th St. (744-8181).

HIRSCHL & ADLER—21 E. 70th St. (772-7237). American folk art, including paintings, watercolors, drawings, furniture, quilts, and decorative objects, by Blunt, Chandler, Field, Phillips, Prior, others; through 11/2.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). Prints and drawings by Beckmann, Feininger, Klimt, Kokoschka, Maillol, Matisse, Nolde, Schiele, others; through 11/2.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and early 20th-century paintings by Clark, Hunt, Inness, Murphy, Ranger, others; through 11/23.

RALPH—43 E. 78th St. (288-5222). Drawings by De Kooning, Gorky, Hesse, Marden, Rivers, Samaras, others; through 11/2.

SHEPHERD—21 E. 84th St. (861-4050). European sculpture from 1875 to 1925, by Carrier-Belleuse, Giacometti, Hildebrand, Nadelman, Rodin, Saint-Gaudens, others; through 11/30.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

57th Street Area

FRENCH—24 W. 57th St. (308-6440). Works by Duval, Haney, McGowin, Portnow, Sprung, The Tinklers, Winn, Witkin, others; through 11/2.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

PACE PRINTS—32 E. 57th St. (421-3237). Portraits by Close, Dine, Dubuffet, Goya, Hockney, Picasso, Rembrandt, Van Dyck; 10/25–11/30.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition with works by Aguilar, Bird, Bohary, Chillida, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; through 11/13.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; through 11/2.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BAER—476 Broome St. (431-3631). "Devices," with works by Acconci, Bickerton, Burden, Fischli & Weiss, Goldstein, Horn, Larner, Sheeler, Whitman, others; through 11/16.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). "Plastic Fantastic Lover (object a)," with works by twenty women artists; through 11/2.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by artists who use flora, fauna, and figures as subject matter, including Brown, Clemente, Fischl, Jonas, Kushner, Lupertz, Salle; through 11/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Cass, Cornell, Pekarsky, Sallick, Waid, others; through 11/9.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture; through 11/30.

FICTION/NONFICTION—21 Mercer St. (941-8611). "Painting Culture," with works by Burkhart, Hammond, Kass, Wachtel, Weatherford, Williams; through 11/9.

HELANDER—415 W. Broadway (966-9797). Abstract paintings by Brown, Drew, Heino; through 11/2.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Fritsch, Gober, Mucha, Ray, Whiteread; through 11/16.

MARCUS—578 Broadway (226-3200). "Incognito," with works by Askevold, Bloom, Hiller, Lahti, Tetherow, others; through 11/16.

RUBENSTEIN—130 Prince St. (431-4221). Works by Dunham, Humphrey, Weinstein; through 10/31.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works by Gross, Hecht, Soyer, Weber, and a selection of Japanese woodblock prints; through 10/26.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leirner"; through 11/2.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Loose Fit," with works by Cox, Spelios, Weinstein; through 11/16.

MET LIFE—24 E. 24th St. (578-2723). "Music Halls to Movie Palaces," with chromolithograph posters, vintage photographs, costume sketches, programs, and other theater artifacts; through 11/30.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19/92.

WHITE COLUMNS—154 Christopher St. (924-4212). "The Library of Babel," with works by Blake, Boskovich, Carrino, Hajamadi, Masullo, Maul, Porges, Rollins and K.O.S., Smith, Spector, Wolfe; through 11/3.

YWCA—610 Lexington Ave. (755-4500). "Double Take," a selection of work by New York Foundation for the Arts 1991 Fellows; through 11/9.

PHOTOGRAPHY

SHELBY LEE ADAMS/STEVE HART—Black-and-white photographs that depict life in the southern Appalachians/Photographs documenting the day-to-day existence of an Hispanic family in the Bronx; 10/26–12/7. Opsis Foundation, 561 Broadway (966-8881), Sat. 12–5.

TINA BARNEY—Ten new photographs, many of which are single and double portraits; through 11/26. Borden, 560 Broadway (431-0166).

ANDREW BORDWIN—Color photographs of the Cloud Club at the top of the Chrysler Building; through 10/28. Urban Center, 457 Madison Ave. (935-3960).

PETER CAMPUS—Recent digital photographs; through 11/2. Cooper, 149 Wooster St. (674-0766).

CB'S 313—313 Bowery (677-0455). "Blank Generation Revisited," with photographs from the Punk and New Wave era by Bayley, Chernikoyuski, DuBose, Fonde, Godlis, Gruen, Kristal, Pulen, Roberts, Stein; through 11/12.

WILLIAM CLAXTON—Photographs from *The Rudy Gernreich Book*, which is being published by Rizzoli, including images of the model Peggy Moffitt, who was married to the photographer in the early 1960s; through 11/30. Witkin, 415 W. Broadway (925-5510).

EDWARD S. CURTIS—Photographs of American Indians, incuding glass goldtones in original frames, platinum and bromide prints, and photogravures; through 11/13. Cathers & Dembrosky, 1000 Madison Ave. (737-4466).

LEE FRIEDLANDER—New black-and-white landscapes taken in the Sonora desert and a selection of nudes; through 11/23. Miller, 138 Spring St. (226-1220).

HEINRICH HARRER—Forty photographs taken in Tibet from 1944 to 1951 by an Austrian mountaineer-explorer; through 11/8. American Museum of Natural History, Central Park West at 79th St. (769-5800).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

ANDRÉ KERTÉSZ—Vintage prints from 1917–1936 at Houk Friedman, 1094 Madison Ave. (628-5300) and photographs of New York taken between 1936–1985, at Greenberg, 120 Wooster St. (334-0010); through 11/2.

HERLINDE KOELBL—A series of photographs titled "Survival and Success: Jewish Portraits"; through 11/10. Goethe House, 1014 Fifth Ave. (439-8700).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Constructing Images: Synapse Between Photography and Sculpture," with photographs by Adams, Babcock, Belcher, Barrette, Bolande, Casebere, Kidd, Pentecost, Trockel, others; through 11/16.

JOEL MEYEROWITZ—New color photographs that depict the light, bay, and sky of Cape Cod; 10/23–11/23. Danziger, 415 W. Broadway (226-0056).

DUANE MICHALS—Recent photographs with text in a series titled "Poetry and Tales"; through 11/2. Janis, 110 W. 57th St. (586-0110).

JEAN PIGOZZI—Black-and-white photographs that depict the inside world of celebrities; through 11/30. Gagosian, 980 Madison Ave. (744-2313).

LAURIE SIMMONS—New photographs; through 11/16. Metro Pictures, 150 Greene St. (925-8335).

MARY LOU UTTERMOHLEN—Black-and-white photographs that document two years in the life of a woman suffering from rheumatoid arthritis; 10/24–12/6. The Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

NICK WAPLINGTON—Color photographs; through 11/27. Aperture, 20 E. 23rd St. (505-5555).

JOE ZIOLKOWSKI—Black-and-white photographs of the male nude; through 11/2. Wessel O'Connor, 580 Broadway (219-9524).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 10/23 at 7, 10/25–26 at 8: Arto Lindsay, Laurie Anderson, Elza Soares, Nana Vasconcelos, Bebel Gilberto in "Carmen Miranda." $15–$30.

P.S. 122—150 First Ave. (477-5288). 10/24–27, 10/31–11/3 at 8: Peggy Pettitt in "Caught Between the Devil and the Deep Blue Sea." $10. 10/25–26 at 9: "Avant-Garde-Arama." $12.

THE KITCHEN—512 W. 19th St. (255-5793). 10/24 at 8:30: "Burp: Soup and Tart Revisited," a recreation of Jean Dupuy's "Soup and Tart," organized by Robert Stearns. $15.

THE TRIPLEX—199 Chambers St. (618-1980). 10/26 at 8, 10/27 at 3: The Performance Workshop of The Republic of China presents "Secret Love for the Peach Blossom Spring." $20, $25.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family." Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/91: "Undercurrents in the Floating World: Censorship and Japanese Prints."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF AMERICAN ILLUSTRATION—128 E 63rd St. (838-2560), Mon.–Fri. 10 a.m.-5, Tue. to 8. Free. Through 11/1: "Hybrids: The Digital Collage Work of Sandra Filippucci."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)." Through 4/5/92: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles." Through 11/2: "Sylvia Plachy's Unguided Tour: 25 Years of Photography."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/23 and 10/24 at 10 a.m. and 2: "Japanese and Korean Works of Art." On view from 10/19. 10/25 at 10 a.m.: "Important French Furniture, Clocks, and Sculpture." On view from 10/19. 10/28 at 10 a.m. and 2: "Fine Clocks and Watches." On view from 10/25. 10/29 at 2: "The Edwards Collection of Western Express Covers." On view from 10/25.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 10/24 at 10 a.m. and 2: "Antique and Fine Jewels." On view from 10/19.

DOYLE—175 E. 87th St. (427-2730). Next sale on 10/30.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/23 at 2 and 10/24 at 10:15 a.m. and 2: "Magnificent Jewelry." On view from 10/18. 10/25 at 10:15 a.m. and 2: "English & Continental Ceramics." On view from 10/19. 10/26 at 10:15 a.m. and 2: "Americana." On view from 10/19. 10/28 at 10:15 a.m. and 2: "Indian & Southeast Asian Art." On view from 10/23. 10/29 at 10:15 a.m. and 2: "Watches." On view from 10/25.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 23

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; with pianist Leon Fleisher. Ravel's Concerto for Piano Left Hand and Orchestra; Berlioz's *Roman Carnival* Overture; Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $16.50–$44.

JUILLIARD STRING QUARTET—With guest violist Michael Tree. All-Mozart program, including String Quintet in C Minor. Alice Tully Hall at 8. $25.

ENSEMBLE PROJECT ARS NOVA, vocal and instrumental ensemble. Early and contemporary motet cycles, including the N.Y. premiere of Robert Kyr's *Songs of the Shining Wind.* Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $14.

JERUSALEM SCHOOL FOR MUSIC AND ARTS—Works by Bach, Ben-Haim, Roussel, Chopin, Bruch; Yiddish and Russian folk songs. Also, dances to music by Bach, Giora Feidman. Merkin Concert Hall at 8. $10.

JUILLIARD CHAMBER SINGERS, Judith Clurman conductor. Vocal canons by Mozart, others. Alice Tully Hall at 1. Free.

ANN-MARGRET, with the Rockettes. Radio City Music Hall at 8. $30–$50.

HUNTER SYMPHONY, Clayton Westermann conductor; with flutist Margaret Swinchoski. Works by Tchaikovsky, Mozart. Hunter College Auditorium, 69th St. between Park and Lexington Aves. (772-4448), at 7. $8.

NEW YORK BACH ENSEMBLE (debut), Kent Tritle music director. Chorus and period-instrument players. Wallace Hall, Church of St. Ignatius Loyola, Park Ave. and 84th St. (288-3588), at 8. $12.

TAIPEI CHINESE MUSIC ENSEMBLE—Taiwanese "silk and bamboo" music. Taipei Theater, 1221 Sixth Ave., concourse level 2 (373-1850), at 7:30. $6.

JOEL LESTER, violinist, with pianist Diane Goldberg. Sonatas by Nielsen, Mozart. Proshansky Auditorium, CUNY, 33 W. 42nd St. (642-2641), at 6. Free.

JUILLIARD CONCERTS IN THE GARDEN—Bass Luiz Faria, soprano Audra McDonald. Works by Mozart, Gershwin, Leoncavallo; Brazilian songs. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT MIDDAY—Pianist/vocalist Ronny Whyte, bassist Frank Tate. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3 donation.

MICHIKO TAKAHASHI, marimbist/percussionist. N.Y. premieres of her new pieces. Yamaha Communication Center Show Room, 142 W. 57th St. (265-1111), at 1. Free.

JAZZ AT THE SEAPORT—Bob Baldwin, Kim Jordon, Peter Moffitt. Pier 17 Atrium, South Street Seaport, Fulton St. and the East River, at 6. Free.

AGNES MELCHIOR, pianist. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

"CARMEN MIRANDA"—The world premiere of Arto Lindsay's tribute to the Brazilian performer, with singers Elza Soares and Bebel Gilberto, and commentators Nana Vasconcelos and Laurie Anderson. BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4129), at 7. $15–$30; opening-night gala tickets $500 (718-636-4182).

Thursday, October 24

NEW YORK PHILHARMONIC, Claus Peter Flor conductor; pianist Rudolf Firkusny. Mozart's Piano Concerto No. 12 in A, K. 414; Shostakovich's Symphony No. 10. Avery Fisher Hall at 8. $10–$50. Note: Open rehearsal Thur. only at 9:45 a.m.; $5.

CONCORDIA, Marin Alsop conductor, with vibraphonist Gary Burton. N.Y. premiere of Frank Zappa's *Dupree's Paradise.* Alice Tully Hall at 8. $20, $25.

BOSTON SYMPHONY ORCHESTRA—See 10/23.

MANHATTAN CHAMBER ORCHESTRA—With soprano Lynne Vardaman. Copland's *Music for Movies;* Schoenberg's *Pierrot Lunaire.* Symphony Space at 8. $10.

THE CONCERT FOR WALDEN WOODS—Don Henley, Bonnie Raitt, Jimmy Buffett. To benefit Isis Fund/Walden Woods Project. Madison Square Garden at 8. $35–$150.

ANN-MARGRET—See 10/23.

BARBARA HOLMQUEST, pianist. Works by Schumann, Brahms, Ravel, Szymanowski, Debussy. Weill Recital Hall at 8. $15; $55 for performance and reception at the Russian Tea Room (201-893-5112).

VILLAGE LIGHT OPERA GROUP—Concert version of Gilbert and Sullivan's *Patience.* CAMI Hall, 165 W. 57th St. (722-1285), at 8. Free.

DAVID SCHRADER, organist of the Chicago Symphony. Church of The Heavenly Rest, 2 E. 90th St. (289-3400), at 8. $15.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/23.

MICHELLE STEINER, horn player/**ANDREW BOLOTOWSKY,** flutist. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

MOZART AT NOON—Pianist Catherine M. Campbell plays an all-Mozart recital. Lincoln Center Library at 12:15. Free.

MANHATTAN SCHOOL OF MUSIC STUDENT COMPOSITIONS CONCERT—Hubbard Recital Hall, MSM, Broadway and 122 St. (749-2802), at 7:30. Free.

MARK FISCHER, clarinetist/**EVELYN GOLZ,** pianist. Works by Verdi and Brahms. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Toby Hoffman, guitarist David Starobin, cellist Sung-Wan Yang. Schubert's String Trio in B-flat; Giuliani's Serenata for Guitar, Violin, and Cello in A, Op. 10; Regondi's Selected Etudes for Guitar; Paganini's Quartet in E Minor, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

QUETZALCOATL, Mexican folk trio/**ASTER AWEKE,** Ethiopian soul singer/**KEIKO MATSUI,** Japanese jazz-fusion keyboardist. Lehman Center, Bedford Park Blvd. West, Bronx (960-8211), at 7:30. Free.

Friday, October 25

"ALEXANDER NEVSKY: THE MOVIE AND THE MUSIC"—Sergei Eisenstein's 1938 sound film accompanied by the Boston Symphony Orchestra's performance of Prokofiev's complete orchestral and vocal score. Seiji Ozawa conducts; with the Tanglewood Festival Chorus, mezzo-soprano Janis Taylor. Avery Fisher Hall at 8:30. Gala post-concert reception. Benefit tickets: $300 (875-5440).

TURTLE ISLAND STRING QUARTET—Darol Anger, violin and baritone violin; David Balakrishnan, violin; Katrina Wreede, viola and violin; Mark Summer, cello. Classic, contemporary, and original jazz. Weill Recital Hall at 8. $16.

NEW YORK PHILHARMONIC—See 10/24. Today at 11 a.m. Pre-concert lecture at 9:30 a.m.; $10. Pre-concert Mozart recital at 10 a.m.; free for ticketholders.

MOZART BICENTENNIAL—"Masses-In-Concert." Joseph Flummerfelt conducts the Juilliard Symphony and the Barnard-Columbia Chorus. Works include Missa solemnis in C ("Aulica"), K. 337; Symphony in C, No. 36 ("Linz"), K. 425; Church Sonata in C, K. 336; "Regina coeli," K. 276. Alice Tully Hall at 8. Free; tickets required.

ORCHESTRA OF ST. LUKE'S, Armin Brunner conductor. Pieces by Bach to accompany the silent film *Nosferatu.* Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, at 7. $20.

THE GYUTO TANTRIC CHOIR—Harmonic chordal chanting; music performed by Tibetan monks on wind and percussion instruments. Town Hall at 8. $22.50.

JAMES TAYLOR—"Deluxe Interstate Tour '91." The Paramount at 8. Sold out.

GEORGE MICHAEL—Originals and his favorite songs from the seventies and eighties. Madison Square Garden at 8. $25.

ANN-MARGRET—See 10/23.

ACOUSTIC ALCHEMY/STRUNZ & FARAH/BELA FLECK & THE FLECKTONES—Contemporary jazz. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $22.50, $25.

THE TALKING DRUMS, with John Cage and Merce Cunningham. New percussion compositions and choreography. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $25.

A CLOUD NINE CONSORT—New arrangements of "adventurous new music" by Lois V Vierk. Roulette, 228 W. Broadway (219-8242), at 9. $7.

MANHATTAN SCHOOL OF MUSIC PHILHARMONIA, David Gilbert conductor. Works by Schumann, Strauss, and Beethoven. John C. Borden Auditorium, MSM, Broadway at 122nd St. (749-2802), at 8. Free.

LATIN RHYTHMS—Son de la Loma and Los Pleneros de la 21. Great Hall, Cooper Union, 7 E. 7th St. (691-9510), at 8. $7.

BARRY HARRIS, pianist/**JIMMY SLYDE,** tap dancer. New School, 66 W. 12th St. (229-5690), at 6. $10.

BOB SANDS, saxophonist, with his quartet. Yamaha Communication Center Show Room, 142 W. 57th St. (265-1111), at 1. Free.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/23.

KEITH BAILEY—"Fiery world music" with temple percussion. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

MUSIC UNDER NEW YORK—Concert celebrating 87th birthday of the subway. Mezzanine of 42nd St./Times Square station from 10–4.

MIKELE NAVAZIO, acoustic quartet/**DOUGLAS KOLMAR,** composer/guitarist; improvisations with computer algorithms. St. Ann's Parish Hall, 157 Montague St., Brooklyn Heights (718-802-9557), at 8. $5.

"CARMEN MIRANDA"—See 10/23.

Saturday, October 26

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor. Concert version of Tchaikovsky's *Pique Dame.* With the Tanglewood Festival Chorus; the American Boy Choir; soloists including Mirella Freni, Vladimir Atlantov, Janis Taylor, Dmitri Hvorostovsky. Carnegie Hall at 8. $15–$85.

NEW YORK PHILHARMONIC—See 10/24.

ORCHESTRA OF ST. LUKE'S, Armin Brunner conductor. At 3: Music of Bizet, Falla, Rimsky-Korsakov, others to accompany the silent film *Carmen.* At 7: Music by Strauss, Wagner, Mahler to accompany *Der Rosenkavalier.* Grace Rainey Rogers Auditorium, the Metropolitan Museum of Art. $20 each.

NANCY GARNIEZ, pianist. World premiere of Eric Sawyer's *Soliloquy;* N.Y. premiere of Ursula Memlok's *Tranquility.* Also, works by Handel, Haydn, Chopin, Dvorak. Weill Recital Hall at 5:30. $10–$20.

FEI PING SHU, pianist. Works by Schumann, Bright Sheng. Alice Tully Hall at 8. $8–$15.

DAVID BENOIT, jazz pianist/**THE RIPPINGTONS,** techno-jazz group. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $22.50, $25.

JAMES TAYLOR—See 10/25.

ANN-MARGRET—See 10/23.

MUSIC OF SOUTH INDIA—Flutist T. Vishwanathan; violinist Ananthakrishnan; Trichy Sankaran on the mrdangam (double-headed drum). Merkin Concert Hall at 8. $15.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/23.

HECHT & SHAPIRO, duo-pianists. Works by Rakhmaninov, Infante, Ravel. Steinway Hall, 109 W. 57th St., at 6:30. Call Salon de Virtuosi (369-3911); $50 (includes dinner).

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. Free.

ALICIA DE LARROCHA, pianist. Soler's Sonata in G, K. 283; Mozart's Sonata in C, K. 330; selections from Granados's *Goyescas.* Brooklyn Center for the Performing Arts, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-2222), at 8. $17–$24.

"CARMEN MIRANDA"—See 10/23.

Sunday, October 27

EVGENY KISSIN, pianist. Works by Schubert, Brahms, Liszt. Avery Fisher Hall at 3. $13–$25.

LEONID KUZMIN, pianist. All-Liszt program, including Hungarian Rhapsody Nos. 2 and 12, Sonata in B Minor. Alice Tully Hall at 8. $10, $15.

BORIS BERMAN, pianist. All-Prokofiev concert, including Sonata Nos. 2, 3, 5, 7. 92nd St. Y at 3. $10, $15.

FLORENCE GOULD HALL CHAMBER PLAYERS—Debut of a group playing French chamber music, including works by Debussy, Faure, Durufle. Florence Gould Hall, 55 E. 59th St. (355-6160), at 3. $10, $12.

MUSIC FROM CHINA—Contemporary Chinese music, with works by Quxiao-song, Bun Ching Lam, Chen Yi, Zhou Long. Merkin Concert Hall at 3. $12.

MELANIA APOVIAN, dramatic soprano; with pianist Anahid Aydinian. Works by Stradella, Scarlatti, Villa-Lobos, Verdi, Puccini; also, traditional Armenian music. Merkin Concert Hall at 8. $15, $20.

THE SECOND CABARET CONVENTION—Dozens of cabaret performers over several nights (through 11/2), including Ann Hampton Callaway, Anne Francine, Dorothy Loudon, Phillip Officer, Steve Ross, David Staller, Julie Wilson. Town Hall (840-8400) at 4. $10.

JAMES TAYLOR—See 10/25.

ANN-MARGRET—See 10/23. Tonight at 7.

COLLEGIUM ANTIQUUM, early-music string ensemble. With flutist Eugenia Zukerman, harpsichordists Anthony Newman, Mary Jane Newman. Concerti of Bach, Vivaldi, Mozart. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

JOYCE CHUNG, pianist. Weill Recital Hall at 5:30. $13.

EUROPEAN COMMUNITY BAROQUE ORCHESTRA (N.Y. debut), Monica Huggett conductor/violinist. Works by Farina, Muffat, Biber, Vivaldi. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

ST. GEORGE'S CHORAL SOCIETY AND ORCHESTRA, Kenneth Dake conductor. Mozart's *Coronation Mass;* Rutter's *Requiem;* Thomas Arne's "Libera Me." St. George's Episcopal Church, Second Ave. and 16th St. (460-0940), at 4. $10 donation. Pre-concert organ recital by Kent Tritle, at 3:30.

NEW YORK FLUTE CLUB—Flutist Eleanor Lawrence. Works by Hindemith, Roussel, Moyse. CAMI Hall, 165 W. 57th St. (675-1932), at 5:30. $8.

MARGARET SWINCHOSKI, flutist/**RON LEVY,** pianist. Works by Leclair, Copland, Beethoven, Paganini, Frank. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $5 donation.

JAZZ AT ST. PETER'S—At 5: Jazz vespers with Paul Knopf; donation. At 7: The Nancie Banks Orchestra; $10 donation. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

CORNERSTONE CHORALE, Patrick Gardner conductor. Faure's *Requiem.* Cornerstone Center, 178 Bennett Ave., Washington Heights, at 3. $6.

BACH VESPERS—Holy Trinity Choir and Bach Orchestra, Frederick Grimes conductor. Holy Trinity Church, CPW and 65th St. (877-6815), at 5. Free.

JOYCE PARRY, soprano, with pianist Patrice Newman. Songs by Schoenberg, Turina, Wolf. St. Peter's Church, 346 W. 20th St. (691-6263), at 4. $6.

CHACABUCO, Latin-American chamber ensemble. Donnell Library Cener, 20 W. 53rd St. (621-0620), at 2:30. Free.

BARBARA NORD, violinist/**EDWARD NORD,** pianist. Works by Handel, Faure, Korngold. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

DMITRI BERLINSKY, violinist. Part of a new series featuring young concert artists. Hotel Wales, Madison Ave. and 92nd St. (876-6000), at 4. Free.

RAFAEL FERREYRA, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

JOSEPH C. DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

COLE PORTER REVIEW—St. Paul's Lutheran Church, 1891 McGraw Ave., Parkchester, Bronx (409-2152), at 3. Free.

BARGEMUSIC—See 10/24. Today at 4. $18.

Monday, October 28

THE SECOND CABARET CONVENTION—See 10/27. Tonight at 6.

MICHIKO TAKAHASHI, marimbist. With flutist Bradley A. Garner; percussionists Dominic Donato, James Baker; pianist Christopher Oldfather. New works for contrabass marimba by Hifumi Shimoyama, Byung-dong Paik, others. Merkin Concert Hall at 8. $12.

DEBORAH WILLIAMS, soprano/**DOUGLAS STANTON,** pianist. Works by Faure, Wolf, Barber. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

MIDDAY CONCERT SERIES—Tenor Amadeo Bacci, mezzo-soprano Denise Galon. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, October 29

RIAN DE WAAL, pianist (N.Y. recital debut). Works by Schubert, Godowsky. Alice Tully Hall at 8. $15, $25.

NEW YORK PHILHARMONIC—See 10/24. Tonight at 7:30. Pre-concert recital at 6:30 for ticketholders.

SOLUTIONS TO LAST WEEK'S PUZZLES

D	E	A	L		C	O	N	S	C	I	E	N	C	E
I		T		R		R		A		N		O		T
S	T	O	N	E	W	A	L	L		D	I	V	A	N
T		L		P		T		T		R		E		A
R	U	L	E	R		I	N	I	T	I	A	L	S	
E				I		O		N				T		R
S	T	E	P	S	O	N		G	R	A	N	I	T	E
S		S		A						N		E		T
E	P	S	I	L	O	N		A	C	C	U	S	E	R
D		E				O		N		E				I
	I	N	S	E	R	T	E	D		S	T	A	K	E
E		T		A		A		A		T		D		V
D	R	I	F	T		B	A	N	B	R	I	D	G	E
A		A		E		L		T		Y		L		R
M	A	L	I	N	G	E	R	E	R		M	E	S	S

A	P	P	R	I	S	E		S	H	E	R	I	F	F	S		A	Q	U	A
C	R	E	A	M	O	F		T	I	R	E	S	O	U	T		C	U	R	B
H	I	S	F	A	V	O	R	I	T	E	F	I	L	L	Y		C	A	S	E
E	N	T	E	R		R	U	N	T			S	I	T		V	I	D	A	L
S	T	O	R	E	S		S	T	E	L	A		C	O	W	E	D			
				T	E	A	S		R	I	L	E		N	O	R	E	S	T	
I	D	I	O		C	L	I	O		B	L	O	C		R	A	N	C	H	O
C	O	M	F	O	R	T	A	B	L	E	O	N	H	I	S	S	T	E	E	D
E	M	P	I	R	E	S		J	I	L	T		A	G	E		A	N	T	I
S	E	S	T	E	T		H	E	N	S		B	I	O		I	L	E	A	C
				A	S	P	E	C	T		T	E	N	T	H	S				
S	T	E	A	D		A	R	T		N	E	S	S		E	L	A	I	N	E
A	A	N	D		R	I	O		S	E	C	T		S	P	A	T	T	E	R
S	H	O	U	T	E	D	I	A	M	T	H	O	R	I	A	M	T	H	O	R
H	O	L	L	E	R		C	H	I	T		W	E	L	T		Y	E	N	S
	E	A	T	S	U	P		A	L	E	C		V	O	I	D				
			E	T	N	A	S		E	D	U	C	E		C	A	R	I	B	S
J	E	R	R	Y		T	E	E			R	O	A	M		P	A	N	E	L
A	P	I	A		T	H	E	T	H	A	D	D	L	E	T	H	I	L	L	Y
Z	E	S	T		S	O	R	T	A	B	L	E		M	A	N	D	E	L	A
Z	E	K	E		E	S	S	E	N	C	E	S		O	R	E	S	T	E	S

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $39.00
Please check the appropriate box.

Unlisting Service?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ *Bill me later.*
☐ Change of address; please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. Box 54661
Boulder, Colorado 80322-4661

SOUTH STREET SEAPORT

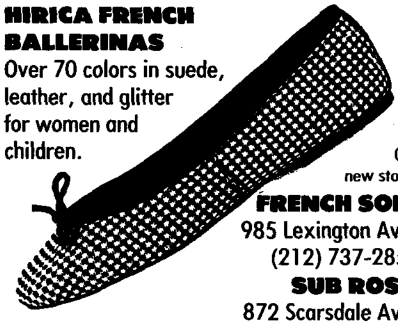
GILMORE'S
DEEP-BLUE
Fulton Market Building - 227-9328

Gianni's
Market Square
608-7300

Sgarlato's Cafe
619-5226
619-5947
Pier 17

MacMenamin's
South Street Seaport
732-0007
Pier 17
Seaport

Fulton Street Cafe
South Street
Seaport
227-2288



HIRICA FRENCH
BALLERINAS
Over 70 colors in suede,
leather, and glitter
for women and
children.

Our
new store:
FRENCH SOLE
985 Lexington Ave.
(212) 737-2859
SUB ROSA
872 Scarsdale Ave.
Village of Scarsdale
(914) 725-8461

mail orders accepted
free catalog on request.

Japanese cuisine
& Fresh Seafood
from our Sushi Bar
Lunch • Cocktails
Dinner • Party Room
Res: 486-1664 • Open 7 Days
4 WINDS
JAPANESE RESTAURANT
135 E. 62nd St. (bet Park & Lex.)
2 blocks from Bloomingdales

An Italian Restaurant
That Offers 6 Different
Specials Every Day
Parma Restaurant
1404 Third Ave. (80th St.) N.Y.C.
212-535-3520 • Open 7 Days 5 pm-12
Owner: John Piscina

MUSIC & DANCE

THE SECOND CABARET CONVENTION—See 10/27. Tonight at 6.

JORG DEMUS, pianist. Works by Schubert, Mozart, Beethoven; original compositions. Benefit for the Columbia-Presbyterian Medical Center Babies Hospital. Weill Recital Hall at 8. $100–$1,000.

AUDUBON STRING QUARTET—Works by Mozart, Wolf, Puccini. Merkin Concert Hall at 2. $8.

BARRY DAVID SALWEN, pianist. Works by Ernst Krenek, Paul Hertel, Schubert, Schoenberg. Merkin Concert Hall at 8. $12.

JAMES TAYLOR—"Deluxe Interstate Tour '91." The Paramount at 8. $25.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 10/21 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Voigt, Jo, Toczyska, Dvorsky, Milnes. 10/22 at 8: Mozart's *Die Zauberflote,* Levine conducting; Upshaw, Welting, Hadley, Melbye, Schulte, Rootering, Grant Murphy. 10/23 at 8: Puccini's *La Fanciulla del West,* Slatkin conducting; Daniels, Domingo, Milnes. 10/24 at 7 (note time): The premiere of John Copley's production of Donizetti's *L'Elisir d'Amore;* sets and costumes designed by Beni Montresor, lighting designed by Gil Wechsler; Marcello Panni conductor; Battle, Pavarotti, Pons, Dara, Grant Murphy. 10/25 at 8: *Die Zauberflote;* same as 10/22 except Hong for Upshaw, Kazaras for Hadley. 10/26 at 1:30: *La Fanciulla del West;* same as 10/23. 10/26 at 8: *Un Ballo in Maschera;* same as 10/21 except Pons for Milnes. 10/28 at 8: *L'Elisir d'Amore;* same as 10/24. 10/29 at 8: *La Fanciulla del West;* same as 10/23 except Fortune for Milnes.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. 10/22 at 8: Puccini's *Madama Butterfly,* Gibson conducting; Lawrence, Lane, Scuderi, Lightfoot, Goro. 10/23 at 8: Zimmermann's *Die Soldaten,* Keene conducting; Saffer, Cummings, Rose, Castle, Reyes, Young, Perry, Opalach, Rees Davis. 10/24 at 8: Puccini's *La Boheme,* Colaneri conducting; Geyer, South, Myers, Hawkins, Lau, Byrne. 10/25 at 8: *The Mother of Three Sons* (in English with supertitles), William Henry Curry conducting; Bill T. Jones, Hinds, Rhodessa Jones, McLamb, Miller, Cruz. 10/26 at 2: Puccini's *Tosca,* Sloane conducting; Davis, Scuderi, Cowan. 10/26 at 8: Verdi's *La Traviata,* Ajmone-Marsan conducting; Dobish, Rees Davis, Barcza. 10/27 at 2: Puccini's *La Boheme,* Colaneri conducting; Geyer, South, Myers, Hawkins, Lau, Byrne. 10/29 at 8: *The Mother of Three Sons;* same as 10/25.

Amato Opera

AMATO OPERA HOUSE—10/26–11/24: *Carmen,* by Bizet. Anthony Amato, artistic director. 319 Bowery (228-8200). 10/26 at 7:30; 10/27 at 2:30. $15.

Other

ATOMIC OPERA—The Tweed Theatre Company's world premiere of "a raucous medley of theatre, dance, and music that traces the evolution of the Atomic Age," by artistic director Kevin Malony and choreographers John O'Malley and Michele Elliman; score by Douglas J. Cuomo. Ohio Theater, 66 Wooster St. (924-0077). 10/25–11/3 at 8. $12.

LA BOHEME, by Puccini. Semi-staged and abridged; presented by the Jewish Association for Services for the Aged. Green Auditorium, 40 W. 68th St., at 3:30. Free.

DANCE

Paul Taylor Dance Company

CITY CENTER—10/22–11/3. Tickets: $10–$40. Opening-night gala, 10/22 at 7: *Airs; Dust; Company B* (N.Y. premiere), by Taylor, set to recordings by the Andrews Sisters. 10/23 at 8: *Esplanade; Fact & Fancy* (N.Y. premiere), by Taylor, set to New Orleans jazz and reggae, including Bob Marley recordings; *Cloven Kingdom.* 10/24 at 8: *Aureole; Icarus at Night,* a new work by company menber Christopher Gillis, set to music of Brahms; *Speaking in Tongues.* 10/25 at 8: *Sunset; Nightshade; Company B.* 10/26 at 2: *Esplanade; Fact & Fancy; Cloven Kingdom.* 10/26 at 8: *Aureole; Icarus at Night; Speaking in Tongues.* 10/27 at 3: *Sunset; Nightshade; Company B.* 10/27 at 7:30: *Dust; Fact & Fancy; Company B.* 10/29 at 8: *Sunset; Nightshade; Company B.*

Men Dancers: The Ted Shawn Legacy

JOYCE THEATER—10/22–27. Tickets: $25. Jacob's Pillow Dance Festival celebrates founder Ted Shawn's centennial in a program of works created for the male dancer over 60 years, with new work by Ann Carlson. A cast of eight, with guest artist Stuart Hodes. Opening-night gala 10/22 at 7:30, tickets $300 (413-637-1322). 10/23–26 at 8; 10/27 at 2 and 7:30.

Pilar Rioja

GRAMERCY ARTS THEATER—Through 10/27. Tickets: $15. The Spanish-dance performer with a program of flamenco and traditional dance. 10/22–25 at 8, 10/26 at 3; 10/27 at 7. Repertorio Espanol, 138 E. 27th St. (889-2850).

Ballet Hispanico

JOYCE THEATER—10/29–11/10. Tickets: $25. The twenty-first season of artistic director Tina Ramirez's group includes repertory pieces and the world premiere of *Ola Chica,* by William Whitener, set to music of Pacquito D'Rivera and Antonio Laura. 10/29 at 8: *Stages; Cafe America; Ola Chica; Trest Cantos.*

Other

ALPHA-OMEGA THEATRICAL DANCE COMPANY—Under new artistic director Martial Roumain. 10/25 at 8: "Mainly Pomare," dramatic works by Eleo Pomare about the black experience. 10/26 at 8: Works by Roumain. 10/27 at 2: Repertory program. Marymount Manhattan Theatre, 221 E. 71st St. (749-0095). $12.

CARLOTA SANTANA SPANISH DANCE ARTS COMPANY—Flamenco and other Spanish dances. Long Island University Brooklyn Campus, DeKalb Ave. and Flatbush Ave. Ext. (718-488-1051). 10/23 at 1. Free.

DANCE AND FILM—Program of movement and cinema by choreographer Lorn MacDougal and cinematographer Alain Le Razer. Merce Cunningham Studio, 55 Bethune St. (274-9477). 10/25 at 9; 10/26–27 at 8. $12.

DANCE MUSIC LIGHT—The Swiss-American company presents *Shadows of the Rainbow,* a program of dance and music in tribute to the elderly and handicapped. Riverside Church Theatre, RSD and 120th St. (927-6351). 10/24 at 8 (gala benefit); 10/25 at 8; 10/26 at 2 and 8; 10/27 at 8. $12.

EN DANCA, contemporary Brazilian troupe. Triplex Theater, BMCC, 199 Chambers St., between Greenwich and West Sts. (618-1980). 10/25–26 at 8. $12.

SIMONE FORTI AND PETER VAN RIPER—Improvisational dance and music. Warren Street Performance Loft, 46 Warren St. (732-3149). 10/24–26 at 8. $10.

JERUSALEM SCHOOL FOR MUSIC AND THE ARTS—See "Concerts," above: October 23.

MEREDITH MONK—Selections from *Vessel: an opera epic* and *Atlas: an opera in three parts* (first N.Y. showing). WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505). 10/26–27 at 7:30. Free. Preceded both nights at 6 and 6:30 by screenings of Monk's 1966 film *16 Millimeter Earrings;* WFC Lecture Rm., 225 Liberty St.

REBECCA KELLY DANCE COMPANY—World premiere of *Those Who Must Be Kept,* with music by Adrian Carr. St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/24 at 8; 10/25–26 at 7 and 9; 10/27 at 8. $10.

STEPHANIE SKURA AND COMPANY—*The Bad Play,* a dance/theater piece about "economic prosperity, familial piety . . . and the girl next door." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/24–26 at 8; 10/27 at 3. $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, persillade de carre au thym frais d'agneau. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake wine sauce and fermented blackbeans over couscous, seared tuna loin with chayote squash and chive sauce, crabcakes with field greens and mustard beurre blanc. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30

a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Classic Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5:30–11:15, Sat. 5–11:15, Sun. 5–10. Buffet L noon–2. Pre-theater D. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continèntal. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, AND ANTIQUES—The Vanderbilt YMCA presents the **Second Avenue Fall Fair** on 10/27, rain or shine, from 10 a.m. to 6 from 42nd to 53rd Sts. Free (684-4077). . . .**The Hudson Street Harvest Festival** is 10/26 (rain date 10/27) from 10 a.m. to 7 on Hudson St. from Houston to Bethune Sts. Free (989-6077). . . .**The Church of the Good Shepherd** hosts a **Harvest Festival and Sale** on 10/26, 9:30 a.m.–4, at 240 E. 31st St. between Second and Third Aves. Free (689-1595). . . .**The Annual Sephardic Festival & Fair** is set for 10/27, 10 a.m.–5, at the Spanish & Portuguese Synagogue, 2 W. 70th St. Adults $3, children $1 (873-0300). . . .**The Waverly Place Pumpkin Festival** is on 10/26 (rain date 10/27) from 11 a.m. to 7. On Waverly Pl. from Sixth Ave. to MacDougal St. Free (989-6077). . . .**The Amsterdam Avenue Fall Festival** is 10/26, 11 a.m.–6. Runs from 86th to 96th Sts. Free (764-6330). . . .**From Pilgrim to Puck** returns to the Puck Building, at Houston and Lafayette Sts., on 10/26–27, 11 a.m.–6. $8 (518-392-6711). . . .**The Big Apple Circus,** see "Children," pg. 115.

BENEFITS—The U.S. premiere of **Anima Mundi,** a new film directed by Godfrey Reggio, benefits **World Wildlife Fund** on 10/28. Cocktails and screening are at 7 at Lincoln Center, 10 Lincoln Plaza, in Alice Tully Hall; dinner is at 8:45 in Avery Fisher Hall. $250, $75; reserve (951-5493). . . .**The Juvenile Diabetes Foundation** hosts its **Third Annual Masked Ball** at the Copacabana, 10 E. 60th St., on 10/24 at 7:30. $150; reserve (689-2860). . . .**The Benefit Gala for Bangladesh** is 10/25 in the Delegates Dining Room of the United Nations from 7 to midnight. $125; reserve (988-2292). . . .**WFMU,** one of the most renowned free-form radio stations, holds a benefit at the Ritz, 254 W. 54th St., on 10/26 at 7. Features Sonic Youth, John Zorn/Painkiller, Dim Stars with Richard Hell, Gumball, and Lovechild. $15 (956-3731). . . .**The Third Street Music School Settlement** honors Leontyne Price, Philip Glass, and Josef Gingold at its **Anniversary Luncheon** on 10/29 at the Plaza Hotel, W. 59th St. and Central Park S., at noon. $135; reserve (777-3240). . . .**The American and International Societies for Yad Vashem** holds a **Tenth Anniversary Dinner** on 10/27 at the New York Hilton, Avenue of the Americas and 53rd St. Reception is at 5; dinner follows at 6. $300; reserve (914-376-2271). . . .**Open Studio Weekend** is on 10/26–27 from 11 a.m. to 5 at 41 Union Sq. W., 17th St. and Broadway. A percentage of the sale benefits the Gay Men's Health Crisis and the Persons With AIDS Coalition. Free (741-0512). . . .**The Eclectic Theatre Company** celebrates its fifth anniversary with a benefit party at the New York Studio School, 8 W. 8th St. On 10/24, 6–9. $30 (505-6639).

PERFORMANCES—*Tonight With Jonathan Ross,* one of Britain's most popular talk shows, continues with live shows: 10/23, 25, 28, 30 and 11/1, 4, 6, 8 at 1:30. At the Ed Sullivan Theater, 1697 Broadway at 53d St. Guests slated to appear include Cher, Jodi Foster, Tone-Loc, and Sean Young. Free; reserve (764-0571). . . .Garrison Keillor's **American Radio Company** presents live performances at Symphony Space, 2537 Broadway at 95th St., 10/26 and 11/2, 9, and 23. At 5:45; airtime is 6–8. $10–$24; reserve (864-5400).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Experimental Poets from Italy** on 10/23 and **Susan Barnes** *(Earthquake)* and **Rebecca Moore** on 10/28. Both at 8. $5 (674-0910). . . .**The Nuyorican Poets Cafe,** 236 E. 3rd St., presents **Women Writing III: No Barriers,** 10/23–25, at 7:30. Includes readings by Pamela Sneed, Jacquelyn Reingold, and Kimiko Hahn. $6 (505-8183). . . .**Allen Ginsberg** reads at the auditorium in the CUNY Graduate Ctr., 33 W. 42nd St., at 7 on 10/29. Free; reserve (642-2129). . . .**The Writer's Voice** holds a benefit for *Columbia: A Magazine of Poetry & Prose* featuring readings by **Roy Blount Jr., William Matthews,** and **Wendy Wasserstein** on 10/24 at 8. At 5 W. 63rd St. $10; reserve (875-4124). . . .**Jeff Greenfield,** correspondent for *Nightline,* moderates a four-part series titled **Election '92: Can the Press Get It Right This Time?** On 10/27, with UPI White House correspondent Helen Thomas, at 7:30. At the 92nd Street Y, 1395 Lexington Ave. $15; reserve (996-1100). . . .**Betty Friedan** speaks on **Is There a New Feminine Mystique: The New Media Wipe-Out of Women** on 10/28 at 6. At New York University, 100 Washington Sq. E., room 703. Free; reserve (998-6844).

TOURS

UPPER EAST SIDE GOLD COAST—10/27 at 1:30: Tour the affluent Upper East Side historic district with urban historian Val Ginter. Sponsored by the Friends of the Upper East Side. $15. Reserve (644-2828).

RADICAL WALKING TOUR—East Village I. 10/26 at 1: An offbeat tour led by Bruce Kayton of the N.Y. Marxist School. Meet at the Washington Square Arch. $6 (941-0332).

URBAN EXPLORATIONS—10/26 from 11 a.m. to 2, **Chinatown,** learn about the history of this Chinese-American Community. . . .10/27 at noon, **Foods of Chinatown,** meander through open markets, a Chinese pharmacy, and more. . . .10/24 at 10 a.m., **The Art Deco Era,** discover the effects of the "Jazz Age" on midtown. $15. Register (718-721-5254).

THE INNARDS OF THE WORLD TRADE CENTER—10/23 at 12:30: The head of the Plant and Structures division of the WTC leads a tour through the bowels of the Twin Towers. Free. Reserve (432-0900).

THE MUSEUM OF MODERN ART—10/26 at 10 a.m., **Towers and Canyons of the Financial District: An Architectural Walking Tour.** $55; $35 for members. (708-9750).

BROOKLYN'S HISTORY MUSEUM—10/27 at 2: **Neighborhood Identities: Borough Park.** An anthropological tour focusing on the neighborhood's Orthodox and Hasidic residents. $4 (718-624-0890).

GRAMERCY PARK REVISITED—10/26 from 1 to 3:30, a tour of landmark buildings in this historic district. Municipal Art Society tour; $15; reserve (935-3960).

EYE ON ART—10/23, 26 at 11 a.m., "SoHo Studio Scene," meet the artists while you tour their studios and watch them work. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—10/27 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 10/26 at 1, **Chelsea.** Meet at the southeast corner of Seventh Ave. and 23rd St. . . .10/27 at 1, **West of Downtown: Tribeca, the World Trade Center, and Battery Park.** Meet at northwest corner of Broadway and Chambers St. $12 reserve (989-2456).

LANDMARKS WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 10/26 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. . . .10/23, 30 at 1:30, **Lower Manhattan Historic Skyscrapers.** Meet at City Hall Park where Murray St. crosses Broadway. $14 (979-2388).

THE VILLAGE: PAST AND TODAY—10/26, 27, 11/2 at 10:30 a.m. A brunch and walking tour with Arthur Marks. Meet at the Potbelly Stove Cafe at 94 Christopher St. Free with brunch. Reserve (673-0477).

ADVENTURE ON A SHOESTRING—10/25 at 2, **A Round-trip Walk Across the George Washington Bridge.** . . .10/26 at 3, **Historic Greenwich Village.** $5; reserve (265-2663).

MANHATTAN MEMORIES—10/26 at 1, **Birthplace of New York Theater.** Meet on the southeast corner of 29th St. and Madison. $10; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/27, 11/24 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .10/27 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/27 at 1, **Midtown and Rockefeller Center,** $15. . . .10/27 from 10 a.m. to 1, **The Diner District,** $15. . . .10/27 from 11 a.m. to 3, **What's Happening on Houston St.?** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 10/26 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 10/26 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .10/26 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted bars and taverns. . . .10/29 at 6: **East Village Ghosts;** meet at the uptown Astor Place subway stop for a chilling tour of the Old Merchant's House, a haunted bell tower, and more. . . .10/28 at 6: **Ghosts of the Upper West Side;** meet at 5 W. 73rd St. at Central Park West. . . .10/26 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 10/26, Central Park. 10/27, Alley Pond Marsh, Queens.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 10/27 at 7:30 vs. Washington. All home games sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/3 at 1 vs. Green Bay. Only single seats available.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 10/23 at 7:30 vs. Los Angeles. 10/29 at 7:30 vs. Minnesota. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 10/26 at 7:35 vs. Los Angeles. 10/29 at 7:35 vs. San Jose. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 10/26 at 7:35 vs. San Jose.

STEPS—NYC Junior Marathon, ¼-½M, 10/27 at 9 a.m., New York City. . . .**NYC Marathon Computer Run,** 5M, 10/27 at 10:15 a.m., Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost, conductor. **Ballet and Music.** Students from the School of American Ballet perform pas de deux to Tchaikovsky, Mendelssohn, Stravinsky, and Sousa, choreographed by George Balanchine; for ages 6–12. 10/26 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (721-6500). $15–$28.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classical one-ring circus. 10/24 through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

THEATRE OF ILLUSION—Peter Samelson does sleight-of-hand card tricks and magic based on drama; children 3–12 should go in costume to participate in a parade across the stage. 10/26 at 2. Dalton School, 108 E. 89th St. (722-5160). $6.50.

EEYORE'S—**Face Painting.** Use this as a dress rehearsal to make your best ghoul face; for ages 3–8. 10/27 at 11 a.m. on the West Side; 12:30 on the East Side . . .**Meet the Illustrator.** See Robert Sabuda, whose pictures appear in Thoreau's *Walden*, demonstrate his work, and take a print home with you; for ages 6 and up. 10/27 at 12:30 on the West Side; 2 on the East Side. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

HASSELFREE MYSTERIES—**Witch Watch.** Another whodunnit where the audience says who, complete with palm and tarrot card readings and a chance to join the witches around the caldron; for ages 6 and up, come in costume. 10/29 at 5:30. (563-5572). $16; adults $25; includes dinner.

FAIRS—There'll be a fortune teller and a vampire's tea party at the Halloween Fair at **Elisabeth Irwin High School**. 10/27 from 1 to 5. 40 Charlton St. (477-5316). $2. . .Square dancing, hay rides, pumpkin painting, farmer's market, and white elephant and bake sales are all part of the Harvest Festival at the **City & Country School**. 10/26 from 1 to 6. 146 W. 13th St. (242-7802). $1; adults $4. . .Visit a haunted house and enjoy face painting, pumpkins, and apple cider at the **Morningside Montessori** Fall Festival. 10/27 from 11 a.m. to 4. 251 W. 100th St. (316-1555). Free. . .Come in costume for the parade (at 2), food, movie, and storytime at the **Brownstone School and Daycare Center**; for ages 2–7. 10/26 from noon to 5. 128 W. 80th St. (874-1341). $3; accompanying adult free. . .You'll find food, antiques, used clothing, and children's activities at the **Nightingale-Bamford School's** homecoming fair. 10/26 from 10 a.m. to 4. 20 E. 92nd St. (289-5020). $1.

THE GOOD TIMES ARE KILLING ME—Children might not get every joke in this story of two girls who grow up in a racially mixed working-class neighborhood, but it charmingly touches on the questions of race, money, adolesence, music, death, fidelity, and Girl Scouts; for ages 12 and up. Tue.–Sat. at 8; Sat. at 2; Sun. at 3. Minetta Lane Theater, 18 Minetta Lane (420-8000). $30–$35.

THEATREWORKS/USA—**Columbus.** A musical about the explorer who "discovered" America almost 500 years ago; for ages 8 and up. 10/26 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). $13, $16.

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner. Sat. and Sun. at 1; through 11/17; for ages 5–11. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

ANDROCLES AND THE LION—A musical with audience participation; for ages 5–12. Sat. and Sun. at 1 and 3:30; through 11/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

EAGLE OR SUN—A play that depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 9 and up. Sat. at 8 and Sun. at 2; through 11/3. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

THE PUPPET COMPANY—**Harmony Castle.** Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—**Babes in Toyland.** A musical extravaganza, by Betty Nelson. 10/26, 27 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—**The Hilarious Funzapoppin Magic Show.** 10/27 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—**Halloween Reading.** Complete with scary ghost stories, all welcome to come in costume; for ages 3 and up. 10/27 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Irene Moves In"; for ages 8–12. A demonstration of Korean folk dancing by Jung Min Paik follows. 10/26 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . .**Creepy Crawlers.** And other not-so-scary stories for preschoolers, with Susan Pine. 10/28 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**Halloween Capers.** Puppetry and storytelling by Mark McKillip of the Puppet Art Troupe; for ages 3–8. 10/28 at 3:30. Kips Bay Branch, 446 Third Avenue. (683-2520).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CENTRAL PARK ZOO—**Go Batty.** Celebrate Halloween with the animals by face painting, spooky storytelling, and meeting extinct animals in costume; for all ages. 10/26, 27 from 11 a.m. to 5:30. 64th St. and Fifth Ave. (861-6030). 50¢; under 3, free; adults $2.50.

BRONX ZOO—**Boo at the Zoo.** Take a picture with Teenage Mutant Ninja Turtle Leonardo at the manhole cover near the World of Reptiles and check out the scariest exhibits, MouseHouse and World of Darkness, to collect special treats. 10/27 from 11 a.m. to 4. Call 367-1010 for directions. Ages 2–12 in costume admitted free; adults $5.75, parking $5.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Hansel and Gretel.** Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

MAGIC OVER THE RAINBOW—Magician Danny Orleans takes children on a special journey in this Halloween party, complete with treats for trick-or-treaters in disguise. 10/26 at 11 a.m. and 1:30. Little Theatre, LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $7.

CENTRAL PARK PROGRAMS—**Belvedere Castle: Haunted Halloween Tour.** Meet at Belvedere in costume for the annual trek into the Ramble, which may be haunted by ghosts of Central Park past; for ages 5–11. 10/26 at 3. 79th St., south of the Great Lawn (772-0210). Free.

THE MUSEUM OF TELEVISON AND RADIO—**Re-creating Radio.** A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. from 10 to 11:30 a.m. 10/26: **Science Fiction.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 6–12. **Weekend Screenings: The Legend of Sleepy Hollow.** 10/26, 27 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue–Sun. noon–6; Thurs. until 8. $3; adults $5.

MUSEUM OF MODERN ART—**Family Hours.** Parents and children can participate in an informal gallery walk-through of the Museum's collection on Saturdays before it opens to the public. Different themes introduced each week include still life, abstraction, and landscape. Sat. through 12/14 from 10 to 11 a.m. Enter at 18 W. 54th St. (708-9795). $5 per family.

SOUTH STREET SEAPORT MUSEUM—**Deepavali Festival of Lights.** Celebrate Asian Indian culture with a an elephant ride, games, dances, pottery and embroidery demonstrations, and native face painting, topped off by a fireworks display over the East River at 7. 10/27 from noon to 6. 207 Front St. (669-9400). Free.

CHILDREN'S MUSEUM OF MANHATTAN—**Chroma-key.** Place yourself in a scary scene using a special effect in the media center; for ages 8 and up. 10/26 at 1:45. . .**Armenian Dances.** See the Antranig Dance Ensemble perform traditional works; for ages 5 and up. 10/27 at 2:30. Workshops additional $1. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—**Egyptian Costume and Mask.** Make your own disguise within the theme of the museum's Egyptian Temple environment for Halloween; for ages 2–12. 10/26, 27 at 1 and 3. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7. $3; under two and over 65, free.

NEW YORK BOTANICAL GARDEN—**Annual Pumpkin Parade.** Join clowns, jugglers, and garden goblins in costume; through age 12. 10/27 from 2 to 3:30. 200th St. and Southern Blvd., Bronx (220-8616). Free.

BOOKS

KNOCK! AND OTHER SOUNDS, by Christine Salac Dubov; illustrated by Elizabeth Hathon. Preschool. Tambourine Press, $3.95.

THE HOUSE ON THE HILL, by Christin Couture; Prechool–Grade 1. Farrar Straus Giroux, $13.95.

THE BALLAD OF THE HARP-WEAVER, by Edna St. Vincent Millay; illustrated by Beth Peck. Grades 1–3. Philomel, $14.95.

THE BEAR ON THE MOON, by Joanne Ryder; illustrated by Carol Lacey. Grades 2–5. Morrow, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/23: Art Lohman. 10/24: Ellen Kaye. 10/25: Kuni Mikami and New Bop 6. 10/26: Cathey Baier; Ernie Fortunato. 10/27: Genie Sherman. 10/28: Jam session with Ron Petrides and Esther Blue. 10/29: Cascadu and the Under Cover Ensemble. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/23: Lenore Raphael Trio. 10/24: Dick Griffin Quartet. 10/25, 26: Dakota Staton and her Trio. 10/27: Chip White Quintet. 10/28: Carol Mennie and Dom Minasi Quartet. 10/29: Pucci Amanda Jhones and her Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/27: Ray Charles with The Raeletts and Ray Charles Orchestra. 10/28: Geoff Keezer Quartet. 10/29–11/3: Tony Williams Quintet plus Red Rodney Quintet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/23: Leo Kottke; Maura O'Connell. 10/24, 25: Chick Corea Elektric Band. 10/26: Candy Dulfer and Funky Stuff. 10/28: Maceo Parker. 10/29: June Tabor with Mark Emerson; The Battlefield Band. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/26: Santi Debriano with Danilo Perez and Tommy Campbell. 10/27: Santi Debriano, Danilo Perez, Mauricio Smith and Tommy Campbell. 10/28–11/2: Gary Bartz with John Hicks, and David Williams. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/23: Cockels; When I Woke; Raining Violet. 10/24: MI6; OK OK; Adam Roth; Valentine Smith. 10/25: Scouts; Mrs. Trumble. 10/26: Great Outdoors; Chris Harford. 10/27: Iron Prostate; Naked Grape; Crawlpappy; The Beast. 10/29: Shipwrecked Daughter; Ancients; Barbie Bones. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new blues club featuring Chicago area blues artists. 10/23, 24: Eddie Burks and Delta Blue. 10/25, 26: Jimmy Walker Blues Band with B.B. Odum. 10/27–29: Cicero Blake and the Masheen Co. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 10/27: Archie Shepp. 10/28: Clifford Jordan Big Band. 10/29–11/3: Abbey Lincoln and Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 10/24: Rebecca Coupe Franks. 10/25: Richard Boukas Trio with John Arbo and Ray Marchicha. 10/26: Carla Bee's International Jazz Cabaret. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 10/23: Rob Mathes Band. 10/24: Loup Garou. 10/25: New Voices of Freedom. 10/26: Styve. 10/28: At Home at Delta 88. 10/29: Timothea. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/25: Jack Coen, Denis Galvin and Felix Dolan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/27: Chris Connor and her Trio featuring Bob Kaye, Scott Lee, Vinnie Johnson. 10/28: Les Paul Trio. 10/29–11/3: The Hank Jones Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/23: Hal Schaefer. 10/24–26: Hal Schaefer Duo. 10/27: Chamber music. 10/29: Dom Salvador Duo. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/23: Nancy Marano and Eddie Monteiro. 10/24: Andy Stein Quartet. 10/25: Gwen Cleveland Quartet. 10/26: Judy Barnett Quintet. 10/27: Stan Rubin's Tigertown 5 + 2. 10/28: Pucci Jhones Quartet. 10/29: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/23–26: Pianist Ronny Whyte with Frank Tate on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/23: Big Combo Series. 10/24, 25: Willem Breuker Kollektief. 10/26: The Polanskys and The Maudlins; The Sirens. 10/27: Tom Varnet Quintet; Associated Big Band. 10/28: Joe Gallant Illuminati and Walter Thompson Big Band. 10/29: Jack Perla; King Forward meets Ikue Mori. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/23: The Chris Caine Band. 10/24: Pinetop Perkins and the Legendary Blues Band. 10/25, 26: Mr. Johnny Allen. 10/27: Blues Jam hosted by the Popa Chubby Band. 10/28: Mercedes Moore with the Chris Carter Band. 10/29: The Heavy Duty Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/3: Stan Freeman as Oscar Levant in *At Wit's End.* Shows Tue.–Thu. at 8:30, Fri.–Sat. at 8:30 and 11, Sun. at 3. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE O–O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 10/23, 24: Jeremy Kahn. 10/25, 26: Bertha Hope Duo. 10/27: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey's Band followed by the George Gee Orchestra. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/26: Sonic Youth, John Zorn, and Richard Hell. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/23: The Soft Parade featuring Joe Russo. 10/24: The Tempted. 10/25: Steele Breeze; Full House. 10/26: The Iotas; Turnstyles. 10/27: Shaman with Tom Major on drums. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/23: Gil Scott Heron and Band. 10/25: Tabou Combo Super Stars. 10/26: Bhundu Boys. 10/29: Bad Manners. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/27: Toshiko Akiyoshi Quintet. 10/28: The Music of Gil Evans played by the Monday Night Orchestra. 10/29–11/2: Nat Adderley Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/25, 26: The Dramatics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 10/23: Riff also Karen Michaels. 10/24: Ricky Scaggs. 10/25: Carly Boy with Crucial Bankie. 10/26: Trouble Funk featuring Big Tony. 10/29: Marshall Crenshaw, Roscoe's Gang, Gary Lucas and others. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 10/23: Sophia and the Sexual Overtones. 10/24: Major Domo; Group Effort; The After Midnight Rock Jam. 10/25: Benny and the Spyders. 10/26: Boppin' the Blues. 10/27: Unplugged Acoustic Jam with Doug Mazarin and Clifton Cloud. 10/28: New Originals; The Jackets; Thirteenth Tribe. 10/29: The Rockets with Taryn Hunter. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch.* 10/28: "Afro-Cuban Big Band Style" with The Chico O'Farrill 20-Piece All-Star Orchestra; Mario Bauza and his Afro-Cuban Jazz Orchestra with guest soloist Dizzy Gillespie. **Terrace:** 10/23–27: Singer Gail Wynters Trio with Bill Charlap on piano and Sean Smith on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/27: Pharoah Sanders Quartet. 10/28, 11/4: The Vanguard Jazz Orchestra. 10/29–11/3: Shirley Horn Trio. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 10/23, 24: The Salvatore Bonafede Quartet. 10/25, 26: Joe Farnsworth Quartet. 10/27: Maura Ellyn Quartet. 10/28: Jam session with Eddie Henderson. 10/29: Monte Croft Trio. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/23: Mother Gong; Naked Sun; Acid Rain. 10/24: Main Source; Dee Nasty. 10/25: Inner Circle. 10/26: Merl Saunders and Rainforest Band; Bourbon Tabernacle Choir. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/26: Pianist Jane Jarvis with Milt Hinton on bass. 10/27: Vanessa Rubin and Trio. 10/28–11/2: Guitarist Gene Bertoncini with Sean Smith on bass and Jeff Hirshfield on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/23: New York Nights with special guests. 10/24: Michelle Shocked. 10/25: James Cotton and Young Neal and the Vipers. 10/26: Robert Gordon with Chris Spedding; Eric Ambel and Friends plus the Bennett Bros. 10/27: Kinky Friedman. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "Women in Country" series. 10/26: Caroline Doctorow and The Dream Band. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 10/26: Jay Mohr, Dave Chapelle, and Significant Others. 10/27: Jay Mohr. 10/28: Open mike with Helen Keaney. 10/29: Funny Gay Males. 10/30–11/2: Red Johnny and The Round Guy, Kevin Brennan and Dave Chapell. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/27: Darrell Hammond, John Rizzo, Harry Freedman, Jim Mendrinos, Danny Curtis, Al Romero, Scott Bruce, and Bob Golub. 10/28–11/3: Ron Gallop, Mike Ivy, Jesse Emmett, Al Romero, Scott Bruce, Eddie Feldman, Mike Eagan, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/23: Comedy-magicians Imam and Mark Mitton. 10/24: Magicians Eric DeCamps and Margaret Steele. 10/25, 26: Comedy-magician Professor Baxter and comedian Keith Thomas, pianist Rich Sanders. 10/29: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/27: Judy Gold, Billy Jaye, Bill Scheft, and Fred Anderson. 10/29–11/3: Eric Kornfeld, Gabe Abelson, Ellen Cleghorne and Frank Santorelli. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/2: Tue.–Sat. at 9 and 11: Singer Ann Hampton Callaway. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 10/23: Mary Conklin with the Jeff Klitz Duo. 10/24: Ellen Mittenthal with David Brunetti. 10/25: Jane Fuller with the Daryl Kojak Duo; Karen Saunders with pianist Barry Levitt; Lisa Beth Carroll and Paul Maisano in "Duettino" with pianist Wes McAfee. 10/26: Dot Malone with Barry Levitt. 10/27: Linda Burns. 10/28: Marilyn Volpe. 10/29: Joan Mischo. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/23: Helen Slayton Hughes; *Moonfall*, musical revue. 10/24: Janet Rubinstein with Wes McAfee; Meg Flather with Christian Daizey. 10/25: The Flip Side of Neil Sedaka with Rick Skye; Bill Collins. 10/26: *Our Time;* musical revue; Meg Flather with Christian Daizey; Scared Scriptless. 10/27: Barbara Shapokas; Jordan Hunt. 10/28: Jennie Stein; Jordan Hunt. 10/29: Michael Marotta; Jay Geary. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/23: Susan Galardi; Stand-up Comedy Explosion. 10/24: Rose and the Hysterical Angels; Gemma. 10/25: Satin Dolls; Susan Bunn; Stars of Tomorrow. 10/26: Broken Lizard; Variety Show. 10/27: Five Card Draw; TV Transcendental Vegetation. 10/28: *The Remarkable Ruth Fields,* musical play; Stars of Tomorrow, semi-finals. 10/29: Ability To Swing. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/23: Phyllis Pastore; Loukas Skipitaris. 10/24: Jeannie Brittan; Julie Halston. 10/25: Sylvia Syms; Sharon Douglas. 10/26: Sylvia Syms; Jim Pallone; The Tonics. 10/27: Sylvia Syms; Molly Scates; Charlotte Patton. 10/29: Martha Lorin. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/23: Clyde Schechter; John O'Brien. 10/24: Style Without Substance; Greg Purnhagen. 10/25: Elisa Decarlo; Dangerous Duets. 10/26: Ed Stevens' Forbidden Fruit, comedy; *American Cabaret European Roots*, musical revue; Steve Rosenfield's Stand-Up Comedy Experience. 10/27: Anne Mulhall; Greg Purnhagen. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/23: Barbara Bliss. 10/24: Judy Kreston and David Lahm plus special guest Irving Joseph with *Remembering Felicia Sanders.* 10/25: Rick McKay. 10/26: The Uptown Connection. 10/29: Flo Hale with pianist Michael Thompson. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/26: Singer-songwriter Lesley Gore. 10/29–11/23: *The Rodgers and Hart Revue* starring Elaine Stritch and Margaret Whiting. Shows Tue.–Sat. at 9 and 11. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/27 at 8 and 10:30: Steve Ross. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 10/25, 26 at 10:30: *Midtown Madness*, hosted by Ellen Kaye featuring KT Sullivan. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 11/16: Jeff Harnar with *Jeff Harnar Sings The Warner Bros. Show Book* at 9:30 followed by *Gershwin's Hollywood* at 11:30. Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/26, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers with *Unchained Melodies.* 10/29–12/31: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge; Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., October 23

10:00 a.m./WNCN—Bach: Cto. for Harpsichord No. 2 in E; **J. Haydn:** String Qt. in A, Op. 55.

WQXR—Glinka: Fantasy on Russian Folk Songs.

11:00 a.m./WNCN—Wagner: *The Flying Dutchman*, Ov.; **Mozart:** Violin Sonata in C.

1:00/WNCN—Handel: *Water Music*, Suite.

2:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Ov., Op. 21; **J. Haydn:** Piano Sonata No. 62 in E-Flat.

3:00/WNCN—Mozart: Sym. No. 22 in C; **Quantz:** Cto. for Flute in G.

4:00/WNCN—Liszt: "Hungarian" Rhapsody No. 6 in D-Flat.

5:00/WNCN—Vivaldi: Cto. for Strings in F.

6:00/WNCN—J.F. Fasch: Cto. for Clarinet in B-Flat; **Brahms:** *Academic Festival Overture*, Op. 80.

7:00/WNCN—Saint-Saëns: Concert Piece for Horn and Orch., Op. 94.

WQXR—Mozart: String Qt. No. 7 in E-Flat; Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon, and Orch. in E-Flat.

8:00/WNCN—Mendelssohn: Cto. for Piano No. 2; **Holst:** *Moorside*, Suite.

WQXR—Mendelssohn: *A Midsummer Night's Dream*, Ov.; **Franck:** Sym. Variations.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58.

Thu., October 24

10:00 a.m./WNCN—Copland: *Billy the Kid*, Ballet Suite; **Fibich:** Piano Trio in f.

WQXR—Borodin: *In the Steppes of Central Asia*.

11:00 a.m./WNCN—D. Scarlatti: Sonatas; **Zelenka:** Sonata No. 5 in F.

1:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11.

2:00/WNCN—Bach: Orch. Suite No. 2 in b; **J.C. Bach:** Cto. for Harpsichord in G, Op. 7.

WNYC—The Vienna Philharmonic Orchestra. **Mozart:** Sym. No. 41; **Brahms:** Sym. No. 2.

3:00/WNCN—Nicolai: *Homecoming of the Exile*, Ov.; **C. Stamitz:** Cto. for Flute and Oboe in G.

4:00/WNCN—Vivaldi: Cto. for Violin No. 1 in C, "La Cetra," Op. 9; **Bach:** "Brandenburg" Cto. No. 3 in G.

5:00/WNCN—Weber: *Der Freischütz*, Ov.; **J. Haydn:** Divertimento No. 2 in G, Op. 100.

6:00/WNCN—Vivaldi: Cto. for Oboe in C; **Rossini:** *The Barber of Seville*, Ov.

7:00/WNCN—Ravel: *Pavane for a Dead Princess;* **Handel:** Cto. for Oboe No. 3 in g.

WQXR—Mozart: Qt. No. 19 in C, "Dissonant."

8:00/WNCN—Mendelssohn: Piano Sonata No. 1 in E, Op. 6; **Grainger:** *The Warriors*.

WQXR—Mahler: Sym. No. 1 in D.

9:00/WNCN—Schumann: Cto. for Piano in a, Op. 54.

WQXR—Brahms: Qnt. in f, Op. 34.

Fri., October 25

10:00 a.m./WNCN—Sibelius: *Karelia*, Suite, Op. 11; **A. Salieri:** Cto. for Flute and Oboe in C.

WQXR—Chabrier: Espana.

11:00 a.m./WNCN—Grieg: "Norwegian" Dance No. 2, Op. 35; **J. Haydn:** Cto. for Piano No. 5 in C.

1:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

2:00/WNCN—Dvorák: Sonatina in G, Op. 100; **Telemann:** Cto. for Recorder in C.

3:00/WNCN—Sullivan: *The Mikado*, Ov.

4:00/WNCN—Gershwin: Three Preludes for Piano; **Offenbach:** *Orpheus in the Underworld*, Promenade.

5:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **Vivaldi:** Cto. for Oboe No. 9 in d, Op. 8.

6:00/WNCN—Naudot: Cto. for Recorder in G, Op. 17.

7:00/WNCN—Rachmaninoff: Vocalise No. 14, Op. 34.

WQXR—Schumann: Sym. No. 2 in C.

8:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Rimsky-Korsakov:** *Mlada*, Suite.

WNYC—"Masterwork Hour." **Mozart:** Violin Cto. No. 4 in D.

WQXR—Bizet: Sym. in C; *L'Arlésienne*, Excerpts.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella," Op. 7.

WQXR—The Detroit Symphony Orchestra. **Rachmaninoff:** Piano Cto. No. 2 in C, Op. 18; **Prokofiev:** Sym. No. 6 in E-Flat, Op. 11. Soloist: Ramos-Santana; conductor: Semkow.

Sat., October 26

10:00 a.m./WNCN—Saint-Saëns: Septet in E-Flat, Op. 65.

WQXR—Weber: *Invitation to the Dance;* **Mozart:** Qt. No. 4 in C.

11:00 a.m./WNCN—Rodrigo: *Concierto de Aranjuez;* **M. Haydn:** Sym. No. 23 in D.

WQXR—Nielson: Little Suite for Strings; **Dodgson:** Three Sonatas for Brass.

12:00/WNCN—Liszt: Mephisto Waltz No. 1; **DeVienne:** Cto. for Flute No. 7 in e.

WQXR—Bach: Cello Cto. in c; **Tchaikovsky:** Romance No. 5 in F, Op. 51.

1:00/WNCN—Dvorák: Sym. No. 9 in d, "From the New World," Op. 95.

1:30/WQXR—Saturday Afternoon at the Opera. **R. Strauss:** *Salome*. Cast: Nilsson, Stolze, Hoffman, Wachter; conductor: Solti.

2:00/WNCN—J. Haydn: String Qt. in C, Op. 20; **Smetana:** Czech Dances.

WNYC—Schubert: Impromptus; **Beethoven:** String Qt. No. 16 in F, Op. 135; **Vieuxtemps:** Violin Cto. No. 5.

3:00/WNCN—Handel: *Music for the Royal Fireworks;* **Cimarosa:** Concertante in G.

4:00/WNCN—Debussy: *Clair de Lune;* **C.P.E. Bach:** Cto. for Harpsichord and Fortepiano in E-Flat.

5:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **J. Haydn:** Cto. for Horn No. 2 in D.

6:00/WNCN—Kabalevsky: *Colas Breugnon*, Ov.

7:00/WNCN—C.P.E. Bach: Cto. for Cello in A.

8:00/WNCN—J. Haydn: Sym. No. 44 in e, "Trauersinfonie"; **Schumann:** Fantasy for Violin and Orch. in C, Op. 131.

WQXR—The Detroit Symphony Orchestra. **Mozart:** Sinfonia Concertante in E-Flat; **Brahms:** Sym. No. 4 in E, Op. 98.

9:00/WNCN—R. Strauss: *Der Rosenkavalier*, Concert Suite.

Sun., October 27

10:00 a.m./WNCN—Spontini: *Fernand Cortez*, Ov.

11:00 a.m./WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27; **Danzi:** Sinfonia Concertante in B-Flat.

12:00/WNCN—Grieg: *Holberg*, Suite, Op. 40.

1:00/WNCN—The Chicago Symphony Orchestra. **Beethoven:** Missa solemnis in D, Op. 123.

WNYC—Mahler: Sym. No. 10.

WQXR—Bach: English Suite No. 2.

3:00/WNCN—Borodin: *Prince Igor*, "Polovetsian Dances."

4:00/WNCN—Chopin: Waltz No. 2 in c-sharp, Op. 64.

5:00/WNCN—Sweelinck: Centone No. 9; **Vivaldi:** Cto. for Violin No. 8 in d, "La Cetra," Op. 9.

6:00/WNCN—Gershwin: *An American in Paris*.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **M. Haydn:** Nocturne in F.

8:00/WQXR—"Sunday Night Opera House." **Mascagni:** *L'Amico Fritz*. Cast: Pavarotti, Freni; conductor: Gavazzeni.

9:00/WNCN—Tchaikovsky: *The Sleeping Beauty*, Suite, Op. 66.

WNYC—Rodrigo: *Concierto de Aranjuez*.

Mon., October 28

10 a.m./WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **J.L. Adam:** Piano Sonata in E-Flat, Op. 6.

WQXR—Sibelius: Finlandia.

11 a.m./WNCN—Ponchielli: *La Gioconda*, "Dance of the Hours."

1:00/WNCN—Berlioz: *Harold in Italy*, Op. 16.

2:00/WNCN—Mozart: Serenade No. 13 in G; **Bach:** English Suite No. 3 in g.

WNYC—The New Jersey Chamber Music Society. **Mozart:** Qt. in c; **Britten:** Qt. No. 3, Op. 94.

3:00/WNCN—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11; **Pisendel:** Cto. for Violin in D.

4:00/WNCN—Vivaldi: *The Four Seasons*, "Spring," Op. 8; **Rameau:** Cto. Grosso No. 1.

5:00/WNCN—Copland: *El Salon Mexico;* **D. Scarlatti:** Sonata in G.

6:00/WNCN—Telemann: Cto. for Three Oboes in B-Flat; **M. Haydn:** Sym. in B-Flat.

7:00/WNCN—Schubert: *Ave Maria*, Op. 52; **Assmayer:** Octet in E-Flat.

WQXR—R. Strauss: Sym., "Alpine."

8:00/WNCN—Mozart: Sym. No. 21 in A; **Jadin:** Piano Sonata in c, Op. 5.

WQXR—Hanson: Sym. No. 2, "Romantic."

9:00/WNCN—Holst: *The Planets*, Op. 32.

WQXR—The Boston Symphony Orchestra. **Mahler:** Sym. No. 2, "Resurrection." Cast: Behrens, Norman; conductor: Ozawa.

Tue., October 29

10:00 a.m./WNCN—J. Haydn: Sym. No. 94 in G, "Surprise."

WQXR—Mozart: Sym. No. 4 in D.

11:00 a.m./WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 2 in d; **Gounod:** *Faust*, Ballet Music.

1:00/WNCN—Mozart: Sym. No. 40 in g.

2:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **J. Haydn:** Piano Sonata No. 50 in C.

WNYC—The Los Angeles Philharmonic. **Mozart:** Sym. No. 32 in G; Piano Cto.No. 23 in A; **R. Strauss:** Burleske.

3:00/WNCN—Bach: Fantasia and Fugue in c.

4:00/WNCN—Mozart: *Sleigh Ride;* **D. Scarlatti:** Sonata in C.

5:00/WNCN—Chopin: Waltz No. 7 in c-sharp, Op. 64; **Vivaldi:** Chamber Cto. in D.

6:00/WNCN—J. Williams: *Cowboys*, Ov.; **Mozart:** *The Marriage of Figaro*, Ov.

7:00/WNCN—Tchaikovsky: *The Nutcracker*, "Waltz of the Flowers," Op. 71.

WQXR—Schumann: Piano Cto. in a.

8:00/WFUV—"A Box at the Opera." **Mascagni:** *L'Amico Fritz*.

WNCN—Clementi: Sonata quasi Cto. in C, Op. 33; **Vivaldi:** Cto. for Violin in e.

WQXR—J. Haydn: Sym. No. 86 in D.

9:00/WNCN—Brahms: "Variations on a Theme by Paganini."

WQXR—Mozart: Divertimento in E-Flat; Oboe Cto. in C.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 23

8:00 p.m.
2 World Series. The fourth game of the best-of-seven set between the Minnesota Twins and the National League champion. If necessary, Game 5 will be played Thursday, Game 6 on Saturday, and Game 7 on Sunday, all at **8:00 p.m.**

5 Blood Simple (1984). The amazing debut feature by the Coen brothers, Joel and Ethan. It's a sex-driven crime story like those of James M. Cain, but slightly hokey instead of just seamy. There's a bored near-slut, the bartender she persuades to run away with her, her husband, and a vicious detective. (2 hrs.)

13 49 Scientific American Frontiers. Host Woodie Flowers, an M.I.T. professor, inspects a gallery of scientific wonders, including human-powered submarines, the homing instinct of sea turtles, and a computer that is said to possess common sense. (1 hr.) Also shown at **10:00** on **21**.

21 Scarface (1932). Howard Hawks's searing gangster film stars Paul Muni as a magnetic, tyrannical crime boss whose men fear him and whose sister (Ann Dvorak) has especial reason to worry. (1 hr. 30 min.)

9:00
4 Danielle Steel's "Daddy." A new TV movie starring Patrick Duffy, Lynda Carter, and Kate Mulgrew. Successful male executive finds his world torn apart when his wife of twenty years leaves him and their children. Chagrin, resolve, triumph. (2 hrs.)

13 49 Moyers: Circle of Recovery. (Reviewed in this issue.) A report on a small group of black men, recovering from alcoholism or drug addiction, using frank talk to deal with their past problems. (1 hr.)

USA Blackmail. Susan Blakely, Dale Midkiff, and Mac Davis star in this new TV drama about a housewife who's the tiniest bit too encouraging, setting herself up for a fling with a real bad character. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
13 Secret Intelligence—"Intervention." The second segment of a four-parter about the history of U.S.-government intelligence. Tonight, how the CIA became the president's best friend. (1 hr.) See Tuesday at **10:00 p.m.** for Part 3.

1:00 a.m.
TNT Divorce American Style (1967). A hale comedy, starring Dick Van Dyke, Debbie Reynolds, and a host of nice actors in small roles, that shows how divorce hardly ends the trouble in a marriage. Directed by Bud Yorkin. (2 hrs. 20 min.)

THU., OCT. 24

3:00 p.m.
7 Amy and the Angel. A 1982 *ABC Afterschool Special* version of *It's a Wonderful Life,* starring Meg Ryan, Matthew Modine, James Earl Jones, Helen Slater, and Hermione Gingold. (1 hr.)

8:00
TNT Born Yesterday (1950). Broderick Crawford as a thuggish dealer in scrap metal; the effervescent Judy Holliday as his mercenary girlfriend; William Holden as the Washington newspaperman who teaches her "couth." The first half is acid and funny; the second, a little lumpy. (2 hrs. 15 min.)

8:05
TBS Bonnie and Clyde (1967). The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. Arthur Penn's gripping and controversial film, with fine performances by Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons. Another terrific Penn picture at ***10:20, Little Big Man*** (1970), which tells the story of a 121-year-old survivor of Custer's Last Stand—an adopted Indian who puts quite a spin on history as we know it. With Dunaway, Dustin Hoffman, Martin Balsam (3 hrs.).

9:00
13 21 49 Mystery!—"Devices and Desires." In the search for the Whistler, the prolific murderer, few people are above suspicion. Roy Marsden and Susannah York star in the P. D. James thriller; with host Diana Rigg. Part 4 of 6. (1 hr.) Also shown Friday at **9:00 p.m.** on **50**.

USA Body Heat (1981). Lawrence Kasdan's humid imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice*) in which a sexually overpowering woman turns a decent but weak man into a remorseless killer. With William Hurt, Kathleen Turner. (2 hrs. 30 min.)

9:30
4 Funny Women of Television: A Museum of Television and Radio Tribute. All the usual suspects and some great surprises. (1 hr. 30 min.)

10:00
49 Connecticut Writers. A look into what has made the state of Connecticut such a magnet to some of this country's great writers—O'Neill, Twain, Styron—for a time, at least. (30 min.)

SHO Colors (1988). A formula cop movie with some special qualities, starring Robert Duvall and Sean Penn. Director Dennis Hopper's film thankfully presents not just a series of violent thrills but a disaster blighting a whole community. (2 hrs.) Also shown Tuesday at **8:00 p.m.**

10:15
TNT A quartet of Humphrey Bogart films that tails off badly toward the wee hours. The mystery **Dead Reckoning** (1947) and the stylish drama **In a Lonely Place** (1950), at **12:25,** are both very fine, but **Tokyo Joe** (1949), at **2:20,** is a bit lame, while **Swing Your Lady,** a 1938 comedy with Bogart as a wrestling promoter, is an out-and-out cripple (1 hr. 45 min.).

FRI., OCT. 25

8:05 p.m.
TBS Sean Penn in a pair of impressive performances, first as an amiable no-brainer in **Fast Times at Ridgemont High** (1982), then as a hardened sixteen-year-old thief in **Bad Boys** (1983) (2 hrs.)

9:00
13 . . . Talking With David Frost. Frost's guest is Ted Turner, a man about whom almost everyone has a strong opinion. Hands-on baseball owner, champion yachtsman, media mogul, lover of buffalo and famous women, Turner is hardly ever out of the spotlight for long. (1 hr.) Also shown Saturday at **7:00 p.m.**

FAM Michael Bolton Special. A profile of the singer's career, including his dramatic explosion onto the top of any number of charts. With interviews, behind-the-scenes footage, and concert outtakes. (1 hr.)

10:00
13 Rattle on the Record. Music critic Nicholas Kenyon explores the world of Simon Rattle, acclaimed conductor of the City of Birmingham Symphony Orchestra. (1 hr.)

11:00
TDC Invention. The lie detector, a machine that's rarely out of the news, has changed precious little since its invention in the thirties. Here's a look. (30 min.)

MIDNIGHT
21 His Girl Friday (1940). Howard Hawks's version of the famous newspaper play *The Front Page* (see Saturday at **midnight**). Hawks cast Cary Grant as the hard-boiled city editor and turned the ace reporter into a woman—Rosalind Russell, at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. (1 hr. 30 min.)

12:05 a.m.
TBS Dressed to Kill (1980). Brian De Palma's violent, erotic, and wickedly funny thriller about the way female fantasies link up with the madness in men. With Angie Dickinson, Nancy Allen, Keith Gordon, and Michael Caine. (2 hrs.)

2:00 a.m.
11 Annie Hall (1977). One of Woody Allen's best, an almost perfect blending of satire and romance. The effect is exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. (2 hrs.)

SAT., OCT. 26

1:00 p.m.
4 The Fighting Irish of **Notre Dame** battle their longtime foes, the **U.S.C.** Trojans, live from South Bend, Indiana.

3:00
11 52 Pick-Up (1986). An Elmore Leonard story about life in nasty, brutish Los Angeles, starring Roy Scheider as a blackmailed businessman, Ann-Margret as his wife, and John Glover as an extraordinarily repulsive pornographer-killer. Recommended to those who enjoy squalor and hopelessness. (2 hrs.)

8:00
2 Red Heat (1988). (To be preempted if the World Series goes to a sixth game.) Buddy-buddy cop movie, *glasnost* division, starring Arnold Schwarzenegger as the square-browed Soviet detective and James Belushi as the local screw-up who becomes his partner. (2 hrs.)

9 Horror Hall of Fame II. Freddy Kreuger, a.k.a. Robert Englund, is but one of the ghoulish folks gathered here to pay tribute to the horror film. (2 hrs.)

13 Deep in My Heart (1954). Stanley Donen's now-subdued, now-raucous interpretation of the life of composer Sigmund Romberg, with great performances from Jose Ferrer, Cyd Charisse, and a host of other stars major and minor. (2 hrs. 15 min.)

A-E Carnival of Souls (1962). An effective little low-budget horror movie shot by Herk Harvey, a Lawrence, Kansas, industrial filmmaker. A young church organist gets in a car wreck, then wanders around an old amusement park. Good for a few chills at least. (1 hr. 30 min.) Also shown at **midnight** on **A-E** and Sunday at **1:35 a.m.** on **TMC**.

LIFE Hollywood Ghost Stories. Folks like John Carradine, Elke Sommer, and William Blatty tell of strange happenings in their own lives and on the movie set. (2 hrs.)

8:05
TBS In the Heat of the Night (1967). There's a redneck southern sheriff (Rod Steiger) and a stoic black detective (Sidney Poitier) from the big city, but there's nothing formulaic or dogmatic about Norman Jewison's splendid drama about

reluctant partners solving a strange murder. (2 hrs. 15 min.)

9:00
CUNY The Hitch-Hiker (1953). Director Ida Lupino's tense, terse picture about two office buddies whose Mexican fishing trip is marred by the psychotic hitchhiker they pick up. With Edmond O'Brien, Frank Lovejoy, William Talman. (2 hrs.) Also shown Sunday at **9:00 p.m.**

10:00
49 Remembering Otis. Now that *The Commitments* is all the rage, perhaps it's time to look back at the source of so much soul, Otis Redding. Concert versions of "Sittin' on the Dock of the Bay," "I've Been Loving You Too Long," others. (1 hr.)

FAM Scott Ross Special: The New Racism. With all the racial events of the past several years, it's not so hard to pronounce that racial relations in this country are as bad now as they were at the start of the civil-rights movement. A look at the situation across the country. (1 hr.) Also shown Sunday at **11:00 a.m.**

HBO Mambo Mouth. (See page 27.) An adaptation of John Leguizamo's hit one-man Off Broadway show in which he portrays a slew of characters, from Loco Louie, a horny young homeboy from Jackson Heights, to Manny the Fanny, a hard-living transvestite with a heart of gold. (1 hr.) Also shown Monday at **10:00 p.m.**

10:15
13 The Fallen Idol (1948). This Graham Greene–Carol Reed collaboration is not as great as their classic *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. (1 hr. 35 min.)

MIDNIGHT
21 The Front Page (1931). A suitably cantankerous adaptation of the Hecht–MacArthur play with Adolphe Menjou and Pat O'Brien as the city editor and reporter, respectively, who do hilarious battle. (1 hr. 45 min.)

NICK Night of the Setting Sons. A fancy title for no less than a marathon of *My Three Sons* episodes. For seven straight hours, Uncle Charlie is crabby, Steve tries to keep a lid on everything, Robbie looks too earnest, and Tramp gets in everyone's way.

1:15 a.m.
TNT The Time Machine (1960). (Note: Start time is Eastern Standard.) A madcap version of the H. G. Wells time-travel fantasy, with Rod Taylor as the bullheaded inventor who finds life in the future thrilling if disconcerting. (2 hrs. 15 min.)

SUN., OCT. 27

1:30 p.m.
11 To Live and Die in L.A. (1985). William Friedkin's vicious cops-and-robbers thriller, roughly a Los Angeles retread of his *French Connection*. Again the cops use criminal methods to catch ruthless criminals; again there's a great car chase. But this time, Friedkin's style is icy and chic rather than gritty. With William L. Petersen. (2 hrs. 30 min.)

4:00
11 The Onion Field (1979). A passionate story, adapted by former cop Joseph Wambaugh from his book, about a policeman who sees his partner get killed and is tormented by it. Early in the movie, before we see the criminals act so brutally, the action is enthralling; it becomes almost difficult to watch afterward. (2 hrs. 30 min.)

5:00
9 Rio Lobo (1970). John Wayne, as a former colonel in the Union army, is able to get some sweet revenge in this rather frivolous Western, and he looks to be enjoying himself. With Jennifer O'Neill, Jack Elam, and, if you look carefully, George Plimpton. Howard Hawks directed. (2 hrs.)

AMC Did Henry Fonda simply choose good movies or did movies become good the moment he opened his mouth? Either way, here's quite a trio, beginning with **The Fugitive** (1947), directed by John Ford, with Fonda as a revolutionary priest in Mexico. **The Ox-bow Incident** (1943) is shown at **7:00;** it shows the mentality of a lynch mob with gut-wrenching clarity. Finally, at **8:30, Fort Apache** (1948), the first of Ford's three cavalry pictures, with Fonda wholly believable as a bristly commander who manages to offend everyone (2 hrs. 30 min.). All three movies shown again at **11:00.**

VH1 Direct From Hollywood. A one-hour news special about the life of a director in today's Hollywood. Interviews with John Waters, Lawrence Kasdan, Roger Corman, John Sayles, Penny Marshall, and many more, as well as a look at directors at work—Barry Levinson on the set of *Avalon*, Francis Coppola on *Godfather Part III*, and others.

6:00
13 Green for Danger (1946). The setting is pastoral rural England, but the time is World War II, and there's no dearth of tension in this superb mystery directed by Sidney Gilliat and starring Alastair Sim, Sally Gray, and Trevor Howard. (1 hr. 30 min.)

7:00
7 ABC's World of Discovery—"Shark Chronicles." Shark expert Al Giddings so strongly believes that aggressive behavior toward sharks can *discourage* an attack that he's willing to try it himself. Witness his findings. (1 hr.)

7:30
11 ESPN The **New York Giants,** playing at home, face their most imposing foe to date: the undefeated **Washington Redskins.**

13 Monet: Legacy of Life. Profile of the revered French Impressionist painter, with narration by Kathryn Walker, and Peter Ustinov as the voice of Monet. (30 min.)

8:00
A-E Excalibur (1981). Nicol Williamson and Nigel Terry are among the leads in John Boorman's nervy, engrossing adaptation of the King Arthur tale. (2 hrs. 30 min.)

9:00
2 Gunsmoke: To the Last Man. (To be preempted if the World Series goes to a seventh game.) James Arness, who starred for twenty years in the TV series, is back as Marshal Matt Dillon, upset that cattle rustlers have killed two of his men. Before long, he's in the middle of a vicious feud. Lots of flying fur. With Pat Hingle, Jason Lively, Matt Mulhern. (2 hrs.)

4 White Palace (1990). A messy love story, engaging if never moving, involving a young yuppie widower (James Spader) and an older, working-class gal (Susan Sarandon). Sparks but no fire. With Kathy Bates, Renee Taylor, Jason Alexander. (2 hrs.)

7 Stranger in the Family. A new TV drama, based on a true story about a mother (Teri Garr) who does everything she can to make her son (Neil Patrick Harris) remember his past in the wake of a severe auto accident. (2 hrs.)

13 Masterpiece Theatre—"Sleepers" (Reviewed, lovingly, in this issue.) Would you believe: Two KGB spies, sent to England in the sixties and forgotten about until 1991, when a beautiful female agent is sent to retrieve them? Absolutely, and executed with the utmost wit and charm. Part 1 of 4. (1 hr.) Also shown at **10:00** on **49**, at **11:00** on **21**, and Monday at **9:00 p.m.** on **50**.

10:00
13 Quality . . . or Else—"How to Hit the Moving Target." The third and final segment about the "Quality Revolution," launched in 1945 when General Douglas MacArthur, frustrated with his inability to broadcast to occupied Japan, demanded a better radio. (1 hr.)

11:00
13 Independent Focus. Among tonight's offerings are a pair of experimental films, one going back to 1960, the other into a post-apocalyptic future. (2 hrs.)

MON., OCT. 28

8:00 p.m.
5 Frankenstein: The College Years. A new TV comedy about a pair of med students whose science project comes to life, taking up football, dating, and dormitory destruction. Yippee. (2 hrs.)

13 Childhood—"Love's Labours." Part 3 of 7. Tonight, an exploration of children between six months and three years old, when a baby seems to become a person. (1 hr.) Also shown Tuesday at **10:00 p.m.** on **21**.

A-E Monsters! Mysteries or Myths? A nice touch, having Rod Serling narrate this documentary on sasquatch, the Loch Ness monster, and their ilk. Arguments pro and con on the existence of such beasts. (1 hr.) Also shown at **midnight.**

SC Baseball's Greatest Games. Two dozen of the sport's most memorable games will be shown in coming months, often on Monday evenings, to ease fans' off-season withdrawal pains. Tonight, the second game of the 1978 World Series, with Reggie striking out against Bob Welch in the ninth inning. Coming games include the sixth game of the 1975 Series, Roger Clemens's twenty-strikeout effort, and the unforgettable 1986 World Series game that Bill Buckner would love to forget.

9:00
4 She Says I'm Innocent. Peg Bundy in a drama? See for yourself, as Katey Sagal—the bodacious Peg of *Married With Children*—stars as a mother whose daughter may have committed murder. (2 hrs.)

7 Monday Night Football. A clash of AFC West rivals, the Los Angeles Raiders and the Kansas City Chiefs, the latter team finally as good as they should have been the past few years.

13 49 Scandalous Mayor. A profile of James Michael Curley, Irish king of Boston politics for nearly 50 years, and his reign of charm and, occasionally, terror. (1 hr.)

DIS Mutiny on the Bounty (1935). As Captain Bligh, Charles Laughton is so profoundly unlikable that you, too, may want to commit mutiny along with his poor crew on a South Seas voyage. Action, drama, crashing waves, the works. (2 hrs. 30 min.)

10:00
13 C. Everett Koop, M. D.—"Children at Risk." Koop inspects the nation's health-care system, which leaves about 16 million children uninsured. Part 4 of 5. (1 hr.) Also shown Tuesday at **8:00 p.m.** on **21**.

TUE., OCT. 29

7:30 p.m.
11 Year of the Dragon (1985). Downright awful in spots, Michael Cimino's violent movie about organized crime in New York's Chinatown is also charged-up and explosively fun. Mickey Rourke is the war-vet cop trying to shut down the racket run by college-educated young hood John Lone. (2 hrs. 30 min.)

8:00
5 Billy Graham. Highlights from the evangelist's address in Central Park last month, with guests including Johnny Cash and Mayor Dinkins. (1 hr.)

A-E Anthony Quinn: An Original. Zorba the Greek is in fact a man of Irish and Mexican descent who first studied acting to correct a speech impediment. This one-hour documentary includes interviews with Federico Fellini, Julie Harris, and Quinn himself. (1 hr.)

9:00
2 Locked Up: A Mother's Rage. A new TV drama about a single mother (Cheryl Ladd) sent to jail for dealing drugs, unable to properly care for her children. (2 hrs.)

5 Mall Life. A day in the life of a shopping mall, specifically the Garden State Plaza Mall in Paramus, New Jersey—one of five malls in the town of 25,000. (1 hr.)

13 Frontline—"The War We Left Behind." An in-depth look at the damage sustained by Iraq's most rudimentary resources during the Allied bombing campaign, and the hidden strategies of that air war. (1 hr.)

50 Visions of the Constitution—"The Search for Equality." A look at specific instances—court cases included—that stretch the limits of our dated but not yet outdated Constitution. Part 1 of 3. (1 hr.)

A-E Fear in the Dark. A documentary that purports to link specific horror films with their contemporary histories, e.g., that *Dracula* was a product of a Victorian fear of sexuality and that *Frankenstein* was a child of the Industrial Revolution. Interviews with Stephen King, Anne Rice, George Romero, others. (1 hr. 30 min.)

10:00
13 Secret Intelligence—"Learning to Say No." As the fifties gave way to more open decades of government, the intelligence community was charged with scandal and excess left and right. A look at the charges and defenses. (1 hr.) Part 3 of 4.

HBO Losing It All: The Reality of Alzheimer's Disease. A portrait of five families dealing with the debilitating disease, whose victims are predicted to triple within 50 years. (1 hr.)

2:20 a.m.
TNT Bedtime for Bonzo (1951). An earnest professor attempts to prove that even a chimpanzee can be taught morality if given the right teacher, and Ronald Reagan's just the guy. Would be funny even if he hadn't become president. (1 hr. 45 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT/HOUSE Exchange

Westhampton—Home for **Manhattan** apt 2 wknds per mo. till May. 516-288-5743

COOP/CONDO Manhattan

74 St. E. PARTY PERFECT
UNIQUE OUTDRS - REDUC
Huge patio over gardens w/trees plus terr. comes w/sprawling 2-BR apt in elegant drmn bldg. Now $300K's, lo mt. Excl.
Jane Hart Res: 427-7547
ASHFORTH 439-4562

HOUSE Orange County

Tuxedo Park Landmark—Yr-round splendor. 55 min NYC, lake priv. 3 BR, 2 1/2 bth, $2100/mo. Owner: **914-351-5571**

COUNTRY PROPERTY For Sale/Rent

Berkshires/Hillsdale—New 2,500 SF Contemp. w/magnificent vus. 36' Great Rm. 3 BR, 6 pvt acs. $365K. **413-269-6131**

SWAP IT..SELL IT..RENT IT..
In New York Magazine's Town & Country Properties Section, 212-643-6500.

EXHILARATING LIVING
PRIV RD TO PRIV MT TOP. 65 exciting acs w/deep width, 360° vus. 3-6BR, airy brite hm w/grt flow & cond. Has the look & feel of an Andrew Wyeth painting. Enhanced by lge handsome barn. A homestead to warm family & friends. Area abounds w/sportsmen delights. 325K.
Valued Properties: 914-292-8222

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

SKI HOUSE For Sale

SKI WINDHAM—Walk to slope. 4 acres. Tennis, riding, golf. Contemp 5 BR, 3 bth, fplc, decks, grt vws. $375K. **516-288-3251**

FLORIDA REAL ESTATE

Boca Raton—Exceptional values in new ocean/intercoastal/country club lux prop. Call RON BACHRAD at **800-225-7845**
ARVIDA REALTY SALES, LTD.

FLOOR THEM!
Wall them in...
Put a roof over their heads...
Sell them the house of their dreams!
Place your condo, house, or villa in TOWN AND COUNTRY PROPERTIES and get results fast!
For advertising rates and information, call Christina Post at 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

NOW VOYAGER—Largest Selection of Courier Flights. Major Airlines, up to 75% Off! Europe, S. Amer, Far East, Mexico & more. **212-431-1616** - 11-5:30pm.

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST New York

B & B—Ultra lux, E. 80s. From $85/night. Exclusive neighborhood. 212-879-2276

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

SEASONAL RENTAL

NEW PALTZ **1 1/2 hrs NYC**
Cozy 2-BR on wooded acre, near Lake Mohonk. Facilities: heated pool among lush trees, jacuzzi, fireplace. $1000/mo; 6 months - year. Utilities extra.
Call: 212-722-4820 **212-831-6511**

INNS & LODGES New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

The Luxurious SOUTHAMPTON INN
Located in the Village of Southampton, w/ MURDER MYSTERY INC., presents:
Weekend Murder In The Hamptons.
Nov 1, 2, 3 & Feb. 14, 15, 16.
Incl: Rooms, Food, Bar & Murder.
1-800-832-6500 or 516-283-6500

See Your Name in Print & get responses. Call The Travel Section 212-643-6500

RESORT New York

Singles/Couples—Su Casa, Woodstock. Sports/exercise/dance. Affordable Club Med atmosphere. Broch. **914-657-6900**

HOTEL New York

Manhattan Seaport Suites
Better Than Hotels - Special Wknd Rate $98 per studio suite - w/continental bkfst. 2 blocks away from South Street Seaport.
Tel: 212-742-0003 **129 Front Street**

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood. Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 **800-833-9622**

VILLA/CONDO/APTS Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C Perfect Vacation - **914-778-2581**

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.6 Million Readers
Who Love To Travel! Call 212-643-6500

CLASSIFIED INDEX

Town and Country 123
Travel 123
Health and Fitness 124
Boat and Yacht 124
Entertaining 125
Interiors 127
Services and Sales 128
Strictly Personals 130
Assortments 133

HEALTH AND FITNESS

COUNSELING

Group Forming—Male-Female Issues In Supportive Milieu. 212-481-9004

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service℠ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

Hurting? Why? R. Ozarow, CSW—Individual/Group. 685-2848, 516-466-0976

HEALTH & BEAUTY

WRINKLES! BAGS!
The Answer: Cross-Linked Elastin.
Revolutionary! Ours Exclusively!
1/2 oz. $30, 1 oz. $45. 1-800-255-4265

Electrolysis & Waxing—Pre-Sterilized, Disposable Probes. 11 Years Exp. Recommended By MDs. 20 E. 68th. 212-535-6878

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

HOLISTIC HEALTH

COLON HYDROTHERAPY—
For Constipation/Diarrhea/Gas/Yeast & CFS. Therapeutic Massages & Facials.
HolistiCare Services 212-889-6569

Medical Electrolysis—Holistic Skin Care. Major Medical Accepted. 212-366-6918

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

Hypnosis—Change Habits, Fears, Self - Through Trance. Licensed PhD. 697-5990

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Licensed Massage By Fitness Trainer—Swedish/Sports Massage. Eric. 586-6149

SERIOUS-MINDED ONLY—Professional Offices. Female, Licensed Massage Therapist. Midtown. 672-5270

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

Swedish Shiatsu—New York Licensed. For Men & Women. 212-661-0777

Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

Madison Tower Health Club—
Sauna & Massages. Men & Women.
22 East 38th. Best In NY. 212-685-6978

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

LOTUS JAPANESE SPA
Shiatsu - Swedish / NY Penn Hotel
(212) 502-8732 Open 7 Days. Men/Women

Excellent Swedish Shiatsu—Deep Muscle Massage. Bill. E. 72nd. 249-3986

MEDICAL

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

RN - Irrigations—Individual Disposable Packs. $35. 725-1425

OPTICAL

Contact Lenses / Super Bargains
Acuvue Disposable Lens - Lowest Prices. **Special Sale:** Acuvue - 12 pairs, $75 (plus powers only). Call for prices on all brands/types. Colors too! **212-294-9084**

ALAIN MIKLI SAMPLE SALE AT OPTICAL EXCHANGE
Fantastic Styles At Prices Below Wholesale - Now Thru November 2nd!!
498 7th Ave (bet. 36th & 37th Sts.)
500 5th Ave (bet. 42nd & 43rd Sts.)
Hours: Mon-Fri 9am-6pm. Sat. 11am-5pm
212-459-9000

PERSONAL GROWTH

Gurdjieff-Ouspensky Center—Now Accepting Students. 212-642-8173

The Next Level: GOD-BEING
Sacred Spiritual Counsel 212-686-3273

PHYSICAL FITNESS

Personal/Professional Trainer—I'll Make You Look & Feel Your Best. 212-213-1415

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Personal Trainer—Former AAU Mr. America Body Builder. 718-424-8709

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For You.

WEIGHT CONTROL

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision.
Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week -
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Personal Weight Counselor—Exp. Healthful & Affordable Plan. 758-8016

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

Medifast Of Forest Hills—6860 Austin St. Official Medifast Clinic. 718-897-0151

WEIGHT CONTROL & MEDIFAST
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd —— 212-686-3131

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

WORKSHOPS

IF YOU ARE A SURVIVOR OF CHILDHOOD ABUSE AND FEEL LIKE YOU KEEP GOING IN CIRCLES

THERE'S A NEW KIND OF SELF-HELP GROUP FOR YOU
Learn INTERPERSONAL skills
Work on RELATIONSHIP issues
NOT THERAPY
THE HEALING CONNECTION℠
Call for nearest group (212)889-3532

NEW YORK Magazine's
HEALTH AND FITNESS Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!
For rates and information,
call Mark Bristow at
212 • 643 • 6500

BOAT AND YACHT

GREAT FOR CHRISTMAS PARTIES
NEW YORK'S NEWEST, SLEEKEST YACHT

specially designed for receptions, meetings, exhibits, dinners, dances and other business and social functions for 50 to 250 guests

...just one of 28 luxury yachts - all sizes - for distinguished fully-catered special events afloat

NORTH COVE YACHTS · 212-321-9350
AT THE WORLD FINANCIAL CENTER MARINA

OFF-SEASON RATES—Cocktail Cruise For 100 Guests Is $1,995 - (including bar and buffet). **Gala Boat Lines: 212-307-0985**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

SALISA CHARTERS
Cruise the Hudson or just Manhattan, but don't miss our special Fall & Holiday "all-inclusive" packages for 2-200 guests.
212/786-1226 718/251-0679

MANHATTAN YACHT CHARTERS
Plan Christmas Now! Industry leader for 7 yrs. The finest service & attention to detail. **212-995-5470; 203-838-0637**

FOR YOUR NEXT EVENT
HONEY FITZ
THE IDEAL PRESIDENTIAL YACHT FOR UP TO 40.
CALL 233-5009

V.I.P. YACHTS presents NY, NY
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

WORLD YACHT
CHARTERS - WE DO IT ALL!
· In the charter business for 22 years · Car accommodate 2 to 2,000 persons · Perfect for corp. events, product launches, weddings, bar mitzvahs or any occasion Choose from over 200 yachts in the tri-state area · Sales office open 7 days a week for vessel inspection · Flexible pricing & no boarding/docking fees at our marina · Expert catering as well as flowers, music & all details will be handled by our experienced staff · We charter Coast Guard-approved vessels & offer convenient parking right at our pier. **Call Stan Biesky/ Michael Marchetta at (212) 627-2775.**

LOTS OF YACHTS
Finest selection of motor & sailing yachts avail for corp parties, special events, weddings. Parties from 2-2,000. **212-505-2214**
Book Your Christmas Parties Now!

MYSTIQUE
The Perfect Setting....
Corp & Priv Yacht Parties
Classic Holiday Events
120' USCG-Certified Yacht
FREE Event-Planning Guide
Metropolitan Yacht 718-351-9395
Wall Street, New York City

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, *NY 10017-5906 or call 212-643-6500.* ***Contact Denise Sisto or Christina Post for billing procedures and advertising information.*** *All ads accepted at the discretion* of the publisher.

CALLIGRAPHY

Addressing Wedding/Party Invitations—Christmas Cards... 212-496-9482

CARICATURES

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Leading Caricaturist—Enliven your business or private party. 212-873-1695

They'll Leave Smiling!—Brilliant caricatures. L.R. Edmonds 212-724-2800

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-767-4201

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

ENTERTAINMENT

PARTY PERFORMERS' NETWORK
The finest entertainers for every occasion.
Corporate/Private Parties. **(212) 781-1440**

ALWAYS ENTERTAINING
Winter Wonderland Fantasy Performers
Santa, Elves, Reindeer, Carolers, Fairies, Dickens, Magic, Mime, Music, Jugglers, Face Painting & much more! **212-255-9540**

SINGING TELEGRAMS
Balloons Delivered. Parties Decorated.
Bellydancers & Strippers!
NY'S BEST! **CLASSACT 718-482-7464**

MAKE YOUR X-MAS PARTY A REAL BEAUTY
You be the judge! Book **PAGEANT,** NY's Musical Beauty Contest for your X-mas or company party. **"The funniest spectacle in or outside a theatre!" -- Time.** Enjoy lunch/dinner & show in NY's most elegant dinner theatre. Special group rates. *Full lunch/dinner & drink menus avail.*
Call (212) 262-1270 - Anne Morin.

WANNA KILL THE BOSS?
Your custom plot and our comedy cast
will put a bang in your office party.
Includes "Funniest Office Video".
It's Murder At Work! (212) 682-6382

DECK YOUR HALLS WITH "FORBIDDEN CHRISTMAS"
Forget the DJ and the magician. Bring NY's funniest show to your X-mas or company party. Book "Forbidden Broadway's" hilarious holiday spoof: **FORBIDDEN CHRISTMAS!** Special group rates at theatre. Or we'll bring the show to you!
Call (212) 262-1270. Anne Morin.

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

DEZERLAND - Family Fun Center
The ultimate kids' birthday spot in NYC. Carousel, drive-in movie, disco parties, games...$500 for 25 kids. We supply it all!
Call Barnaby at 212-564-4590.

Mitzvah Pros—New, hi-tech, entertaining party favors. Lit/video avail. 800-223-6060

ENTERTAINMENT

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Adam The Great—N. Turtles, Mr./Mrs. Mouse, B. Bird, Bart, Barbie, Mermaid, Magic, Clowns, Double Dare, Cotton Candy, Much More! **718-843-1063**

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST
Mr./Mrs. Mouse, Yellow Bird, Turtles,
Old McDonald, Mermaid, etc! Free broch.
516-242-1200 / 718-463-2641 / 212-227-1217

A Touch Of Class DJs—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

Casey The Baby Chimp—Only live performing baby chimp in NY. 914-357-3318

GIFTS

UNCLE FUTZ
The Fun Store For Gifts & Playthings.
408 Amsterdam (79th & 80th) 799-6723

Yenta-Gram®—Yenta comediennes deliver hilarious, personalized nagging messages - all occasions. **212-475-0566**

Fun New Corporate Party Ideas—Latest hi-tech entertainm't/favors. 800-223-6060

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Video/audio & money booths - other new
Social/Corporate ent. ideas. **800-223-6060**

PSYCHICS - Parties/Private
Ages 7-77; all type acts too. **599-7576 Fun!**

BALLOON BOUQUETS OF NEW YORK
212-265-5252
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized **"Roast N' Toast".** Hilarious!
NY/NJ. **212-713-5330, 908-679-0874**

DIAL-N-ACT • 212-861-2438
Hot Strippers, Belly, Tarot, Palms, Sexy
Mr. & Mrs. Santa. DJs avail. Vi/Mc/AX

Master Magician—Exciting fun for all events. Participation. 212-885-3038

SUPERSTRIPPERS 496-1000
Sexy, young M/F. Choose from photos.

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

Female Stripper For Offices, Parties—Amex, Fax. NY/NJ. **Amber!** 201-795-4892

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

MAGIC AGENCY, INC.
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
Hot-Lookin' Girls · Gorgeous Guys
212·391·2480 · 718·352·9423 · 516·579·5435

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

"Bravo!" Entertainment--NY's·Top Talent **Murder Mysteries,** Hollywood, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

When—Your guests are stars - so are you! U.B.A STAR. Karaoke Show 212-518-4075

SEXY STRIPPERS 744-9000
Hot Show, Great Looks. Pick from Photos.

EVE-2000 Psychic Parties—Tarot, Palmistry, Astrology. 212-751-EDEN

Handwriting Analysis Is Fun—Electrify your party! Free demo. 212-755-7884

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-3055; 718-693-9441; 516-328-6700

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 201-307-9343, 212-226-7900, 718-263-3855**

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

UNIQUE THEME PARTY
Specialists · Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau
Calypso, Old West, Mardi Gras, Rio, '50s
2001, Comedy, Medieval, 1920s, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

Magic Cake Delivery w/animals & photo. *Also close-up & stage magic.* 557-7704

Gorillas Galore, Balloons—Chicken, *bellygrams, strippers. Anywhere, at any* time. Life O' The Party. **201-342-2121**

•HOTBODIES / HOT!!! •
· M/F Strips/Bellies/Pop-Out Cake ·
516·424·4016 · 212·912·1705 · 718·343·3535

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

IMMORTALIZE YOUR GUESTS!
Call Silhouette Artist, George Koury.
212-642-5027, 914-657-8308

THEY'RE HAVING A PARTY!
Be sure your Gourmet Service, Party Space, Entertainment, Band, Decorations and Flowers are advertised each week in
NEW YORK's ENTERTAINING
For more information, call 212-643-6500

ENTERTAINMENT/MUSIC

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

New York's Hottest DJs!—Exciting, experienced entertaining. Fabulous prices. **516-242-1200 / 718-463-2641 / 212-227-1217**

Ben Kramer's One-Man Band—Music For Your Special Occasion. **516-371-1801**

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500

DJs, Lights, Video—*Pearl Productions* Karaoke 718-465-8511 / 201-567-5044

Kenneth Mallor
Pianist and Singer
(212) 877-3091

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

· KIMBALL MUSICAL SERVICES ·
Bands & DJs. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

Mobile Music DJs—Best of the '30s-'90s. All on CD. Joe Shane - **914-769-9056**

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-727-0531

BOK MusiC—"Not Your Typical Music!" Call Brendan: 914-723-0739; 212-794-2788

Affordable Party Music—DJs from $300. Special off-peak rates. 212-662-4921

A Touch Of Class DJs—Music Videos, Videotaping, Balloons - 718-966-0255

Best Swing Band · Lowest Price—Unmatched Credentials. 212-245-3059

Bliss Music Ltd.—Reasonable Rates Swing/Jazz/Rock/Motown. 212-724-6544

Ensembles By Dorrance—Distinctive classical music & jazz. 212-586-5461

Great Jazz!—Classic & Contemporary, Small/Large Band. Tri-State. **718-263-1738**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

JAZZ/CLASSICAL—Duos, trios & up. Also featuring South American music. Call Greg - **212-727-0219, 201-762-5893**

Ken Gross Orchestras

Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Michael Turitto - Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

Party Tyme DJs—Reasonably priced, professional DJs. References. 718-468-6240

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

SOB's/Tropical Party Bands—Brazilian Samba, Bossa Nova/Dancers, Jazz, Steelbands, Calypso, Soca, Limbo, Reggae, Lambada, Zydeco... **212-727-0949**

The Black Tie Strings & Orchestra—Formal dinners, banquets. **718-478-2982**

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

ZOOB ORCHESTRA
From Ellington & Gershwin to Motown & Madonna - Superb Live Music. Call for our demo tape: **212-721-0606.**

GIFT/MERCHANDISE

Grand Chocolate Pizza!—LA's Hottest Gift. 52 Toppings. 800-475-7787

Miss Grimble's Sinfully Delicious Desserts • Available for delivery. Large variety available. **212-665-CAKE**

GIFT BASKET

THE AMAZING BASKET CO., V.I.P.
(212) 595-8745
All CC accepted/Corp Specialists/Catalog

Baskets Galore At The Purple Door®—A gift no one ever returns. 212-627-4076

To place your ad in **New York ENTERTAINING,** call Denise Sisto or Christina Post at 212-643-6500.

BON MAR BASKETS
Any Occasion! **Elegant or Whimsical.** Nat'wide. **212-319-8142 or 516-537-2665**

JODI'S BASKETS UNLTD.
Balloons & Baskets For Any Occasion. NY/NJ deliv. **800-477-3603; 201-487-3603**

NOT JUST A BASKET®
Our **Concept Differs** From The Rest. Same-Day Delivery. **(212) 249-6353**

GOURMET

'Tis the Season...The Entertaining's Easy! Holiday Celebrations · Buffet · New Year's Corp/Pvt · Locations · Planning · Catering FoodThoughts NY/NJ. Call **201-944-Food**

Perfect Touch Caterers 212-CATERER—Weddings, Full-Service, Realistic Prices.

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

Intimate Private Catering—Anywhere! All Steps Special Events. Be a pampered guest at your own party. Joseph: 427-5154

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

Blanka's California Kitchen—Excellence in catering. 212-686-5126

NEW YORK Magazine's HOLIDAY ENTERTAINING
To place your ad, call 212-643-6500.

PARTY SERVICE

S.O.B.'s
Tropical Holiday Parties
Island Cuisine. Perfect for Corporate, Social, Luncheons, Carnivals. From 20-400. Superb on- and off-premise catering. Tropical Party Bands. **212-727-0949**

PARTIES At The COPACABANA!
The Legendary Night Spot at 10 E 60th St. Corp/Pvt Parties, Weddings, Bar/Bas Mitzvahs, Sweet 16s, etc... **212-755-6010**

PARTY AMIDST NOSTALGIA
In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

PARTY at JOHN CLANCY's EAST
Elegant space for corp/priv luncheons & meetings. Also catering. **212-666-6795**

Fiasco · Spectacular Glass-enc. Garden—Superior Cuisine - to 35. (212) 620-4620

To Advertise In NEW YORK Magazine's ENTERTAINING Section,
Call Denise Sisto or Christina Post at **212-643-6500.**

ROXY DELICATESSEN
NY's only 3-level stylish restaurant in the heart of Times Square. On- & off-premise catering. Parties from 50-500. **Tel 921-3333 Fax 921-0999**

Caribe—Grnwch Vllg. West Indian food. Party room. Jungle of plants. 212-255-9191

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Flying Fish—Grnwch Vllg. West Indian food. Party rm. River view. 212-924-5050

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

UNIQUE HOLIDAY FACILITIES
Corporate & Private — Up To 125 People Wkday 12-3 PM - $19.95pp Incl. Tax & Tip Border Cafe, 244 E 79 St. Joel: 535-4347

Moran's Fabulous Foods—Unforgettable Parties - Charming Fireplaces and Patio Gardens. Personalized Service and Planning for 40-300. **Colleen - 212-989-5689**

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Halcyon—600 ft above the rest! Stunning setting, complete catering & planning svc, sensible prices. Call Natalie: **212-468-8710**

Special Event Planners.
· Cuisines Of The World.
· Lofts, Mansions, Yachts.
· Museums, Clubs, Gardens.
· "All Hallow's Eve Dinner"
James Beard Foundation
October 30, 1991
CATERING ARTS
25 Hudson Street, New York City 10013
TEL: (212) 274-0700 FAX: 274-0853

Gulf Coast—Southern Food, 2 Pvt. Party Rooms, River View. 25-200. (212) 206-8790

PARTY WITH US!
" **'SONG OF SINGAPORE', the most gorgeous musical in or outside a cabaret!" - Time Magazine.** Drinking, dancing. Special menus & prices for priv & corp groups. For an unforgettable X-mas party or special event, call: **(212) 228-0844**

LEND-A-HAND
Party Help · Cleaning Service
Since 1971 **212-362-8200**

ULTIMATE ELEGANCE
Find out why Cindy Adams, Bob Lape and other food critics agree that TRATTORIA ALBA offers world-class Northern Italian cuisine & a rich classical ambiance at affordable prices. Priv. parties from 15-90. **Call Morena or Bali at 212-689-3201**

Party Professionals—Our Chelsea loft with view & other unusual NYC locations. Personalized catering & coordinating for any size event. **212-807-8278**

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. **Anne: 212-753-4858.** 987 2nd Ave. (corner 52nd).

PARTY SPACE

The Historic & Elegant Club El Morocco Corp/Priv Parties, Sweet 16s, Mitzvahs. Zebra Lounge, Champagne & Errol Flynn Rms w/DJs, Dance Floors, 50-750P. W/ or w/o catering. **Nancy Levy: (212) 421-1694**

PARTY PLANNER
Putting it together is what we're all about!
Barry Dean 516-536-6606/212-809-6666

NEED A SPACE?—For $35 plus tax, buy our location videotape featuring 30 of NYC's most sought-after party spaces. Call **Great Performances** at: **212-219-2800**

ACADEMY HALL—Classical statues in a grand setting of magnificent drapery and light. Ideal for weddings, social, corporate & performance events. Complete catering services available. **Call 212-505-5300.**

Elegance · Economy
Best Spaces · Lowest Prices. 212-765-8714

OLD WORLD ATMOSPHERE IN MURRAY HILL. Perfect for the holidays. Elegant for weddings. **PLEASE CALL JANET: 212-951-6020**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug 212-861-4330

20/20 - ELEGANT ART DECO CLUB
20th St. off 5th Ave. NYC CORP/PRIV PARTIES from 100-800P. Top Sound System/DJ/Video. Fine cuisine - or outside caterers welcome. **Claire: 212-564-4590**

RASCALS NYC
For your next corp/pvt party from 5-500. There's absolutely nothing we can't do for you, from dining, audio/visual, to dancing. You can have it all! **Call Gail 212/420-1777**

Patrick O'Neal's Penthouse Loft
Elegant for Weddings & Special Events.
Please call Hindy at (212) 399-2340.

Top Quality Kosher Caterer—And Full Party Planner with a large repertoire of **unusual** party spaces: lofts/estates/boats/clubs/terrace grdns. **Michele 212-348-2350**

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Paneling. **212-677-3173**

DANCETERIA
Spectacular new venue! Corp/pvt events. Holiday party dates avail. **475-0126, ext 18**

BUTLER's
Special Events for 15-500 guests.
Contact Catering Mgr: (212) 575-1407

NEW YORK PROP GALLERY
Party in Paris, New Orleans and the Caribbean - without leaving midtown! Unique theme party space. **212-399-0944**

GROLIER
The Hottest Holiday Event Location
Elegant Four Story Brownstone. Parties of 20 through 600. Private rooms available.
679-2932

Continued on next page.

special issue
ISLAND TRAVEL

chestnuts or coconuts...
slush or sun...
icy winds or tropical breezes...

When winter chills, NEW YORK Magazine readers hasten to warmer climes. Be sure they know about your special place in the sun. To advertise, call 643-6500.

issue date: 11/4 classified close: 10/22 on sale: 10/28

ENTERTAINING

Continued from previous page.

PARTY SPACE

DEZERLAND - 5 Clubs In 1!
NY's Largest '50s Extravaganza.
Indoor Drive-In Theater, Sports Complex, Hot Rod, Sing-along & Auto Museum. Ideal for corp. parties, sweet 16s, bar(t) mitzvahs, class reunions, etc...
W or w/o catering. **Barnaby: 212-564-4590.**

RJ COLORS ITALIAN RESTAURANT
For Your Midtown Office Party.
Call Robert Telli: 661-2000

Cité
"one of the best new restaurants in America"
—Esquire Magazine.
Now available for private parties - 50-400 pp. Friday, Saturday & Sunday eves - Saturday & Sun. afternoons - 51st St betw. 6th & 7th Aves.
For more information, please call
Sally Monahan at 212-838-2061.

ALGER MANOR
Fine receptions for 20 to 200.
Kindly call: **212-627-8838**

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

Halloween Party!—Complete brownstone $300. 4 fls, w/18' ceils. 212-465-2581

ANNOUNCING THE OPENING OF NEW YORK CITY'S NEWEST, MOST SPECTACULAR PARTY SPACE

THE MANHATTAN ROOM

A 10,000-sq-ft penthouse loft on Fifth Ave., with magnificent arched windows overlooking all of Manhattan's skylines.

Beautifully appointed in authentic classical style. Baby grand piano. Full-service built-in bar.

Ideal for wedding ceremony & reception, corporate events and other occasions. Complete catering services provided.

(212) 255-8112

Elegant Ballroom—In Private East Side Town House. 212-517-5048

EXCLUSIVE PRIVATE CLUB - Chelsea Celebrity Class/Free Party Planning. 20-74, Bar/Catering avail. **212-243-6000**

LINCOLN CENTER PARTY HALL
Special parties for 50-400 guests.
Call James at 212-769-3988.

24 FIFTH AVENUE
Art Deco ballroom with distinctive food, service, and party planners to assist you.
Call (212) 254-1300

Corp/Pvt Parties—NYC Landmark, 33 St. Emp State Bldg, Mad Sq Gar, Javits Conv Ctr. **Octagon Club** - 3 bars/lvls, 100-1200P. **212-947-0400 Nancy.** Outside Cater. Wel.

GATOR'S - THE HOTTEST NEW ORLEANS CONCEPT IN NYC! It's Dazzling in Neon! It's Fabulous Fun! Dance Floor, DJs, Sing-Along, 6 Video screens, music from '50s-'90s. Corp/Pvt parties, Sweet 16s, Bar(t) Mitz. Bus. meetings. All cuisines. Unbeatable prices. W or w/o catering. 50-700P **Claire: 212.924.0206**

LIMELIGHT: A Legend & Landmark In NYC. For Parties Of 50 - 2000. From The Sublime To The Outrageous. Corp/Pvt. Parties, Weddings, Sweet 16s, etc...On- and off-premise catering. Contact: Jeanne Gianas **212-807-7850.** 660 6th Ave (20th St)

PARIS IN MANHATTAN—Authentic, luxurious 1890s French ballroom. Stained glass, antiques, 60' balcony, and more. Call Gigi at **La Belle Epoque 212-254-6436**

Over 17,000—Weddings catered in dream locations by Ian Maksik. **201-944-0879**

Village Ping Pong—Greenwich Village. Ideal for Corporate & Private Parties. Billiards. 10,000 sq. ft. 212-989-3100

TOPSIDER'S
Full-service party space. Entertainment, food, decorated, reasonable. Upper East Side, 30-100P. **212-288-9133**

- Over 100 Wonderful Locations - Townhouses, Museums & Galleries.
- Impeccable References for Events from 2-2,000.
- Exquisite Cuisine.
- Complete Event Planning & Coordination.

John E. Swain 212 513 7550

"TOPSIDER'S"
The Only Full-Service Party Space. Food, entertainment, decorated, reasonable. Upper east side. 30-100 pp. **212-628-2613**

SPECIAL EVENTS
NEED
SPECIAL PLACES
Personalized
Fun
Create Your Event with Us
CAFE IGUANA
Call Debbie: 529-4770
or
LE BAR BAT
Call Liz: 307-7228
Parties of 2-800 Each. Private Rooms.

WEDDINGS

Delmonico's—Weddings in Victorian Splendor. Surprisingly Reasonable! **(212) 422-4747**

INTERIORS

ANTIQUES

BURTON & LOVEJOY, INC.
Best Prices NY Area - Scandinavian
PINE ANTIQUE FURNITURE
Intriguing Accessories
9 mi. from GW Bridge (.6 mi beyond Rt 17)
175 Rt 4 West PARAMUS - **(201) 587-0030**

DESIGNERS!—Extensive inventory of museum quality American folk art & painted country furniture. **The Splendid Peasant** (featured Country Living & Arch. Digest). South Egremont, MA. Photos. Delivery Anywhere. 413-528-5755

KITCHEN/BATHROOMS

Bathtubs, Sinks, Wall Tile—Resurfaced like new. Work guaranteed. **718-258-9292**

FLEA MARKETS

THE ANNEX ANTIQUES FAIR
& FLEA MARKET
Every Sat. & Sun. year-round, 9am-5pm, 6th Ave & 25th St., NYC. Antiques, Collectibles & Decorative Arts. (212) 243-5343

FLOORS

Marble/Terrazzo/Terra Cotta/Polishing Resealing & repairs. Expert, professional work. Free est. & demo: **718-853-9655**

FURNITURE

Perfection Is Not An Accident—Custom formica, wood, lacquer. 718-392-6688

INTERIORS Advertisers—Reach 1.7 million readers every week! 212-643-6500

GENERAL CONTRACTORS

Tri-State Renovations—Your Plans Or Ours. (212) 486-8111

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

Renovations—Kitchens, baths, total apts. Quality Work/Lic. - Insured - Free Est. Honest, reliable. Ref's. Steve 212-964-5011

INTERIOR DESIGNERS

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's. **Call Steve Lyons: 212-371-6771**

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - as featured by NY Magazine, NY Times and CBS-TV. **Only $195/room.** Serving the tri-state area. **212-288-8888**

Now You Can Make The Most Of Where You Live For the Least Amount of Money. Top Professional, Over 20 Years Experience, w/Special Access to Wholesale Market. **Jayne Leeds - 212-956-8689**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-869-9727

Tough Selling In A Down Market?—Give your apartment that competitive edge. **Designs-That-Work 212-769-1447**

Former Bloomingdale's Designer—Will beautifully transform your space. Budget-oriented. **Sasha Designs - 212-243-1738**

The Mendenhall Group—Interior Design & Space Planning. For Home or Office. **Call: 212-687-2580 or 516-486-6312.**

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111

PAINTING & WALLPAPERING

Stephen's Painting—16 Years. Top Work Only. Top Refs. Insured. 212-288-5328

UP AGAINST THE WALL
Meticulous Paperhanger/Painter. Free Est. Comm'l/Res. **Gary: (212) 679-5024.**

Fine Painting & Papering—Expert, neat & reliable. Ins. Denis Cleary: 212-633-1164

Wall-Covering, Installation and Removal Ornamental plastering, custom painting. Demetrious Gardelis 718-783-4868

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

The Painter's Painter—European craftsmanship. Call 212-549-0705

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Exceptional Painting—Quality, clean work. Free est. Ins & refs. 718-204-9137

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-687-2580

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

DECORATIVE PAINTING

Expert Decorative Finishes—Glazing, Marbling, Murals, Trompe l'Oeil, Gilding. Properly priced. **212-874-0482**

RUGS & CARPETS

DIAL 800-CARPETS
Big Discounts - Commercial/Residential.
Free Shop-at-Home/Office. VI/MC
HAGGAR INDUSTRIES INC, EST. 1932

WINDOW TREATMENT

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet In Metro Area!"
- Joan Hamburg, 8/24/89.
212-538-6567 **718-748-8600**
Nationwide: 800-432-8282
Carpets/Rugs: 1-800-C·A·R·P·E·T·S
HAGGAR INDS., INC. Est. 1932 VI/MC

Adam, The First Man To Call—For all custom window treatments. 212-986-1510

Low Prices—The All-New Silhouette, Duette & Pleated Shades By Hunter Douglas. **KINGSBORO (212) 243-0722**

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad. Special Service Rate: $60.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACCOUNTING

Complete Tax Service—Past-Due Taxes Promptly Prepared. 212-460-9535

APPLIANCE

Call Dial-A-Brand With Make/Model.
Appliances, TV, Video, Audio, A/C,
Sub-Zero, Thermador, Dacor, G.E., Sony.
1-800-237-3220. VISA/MC. Est. 1967.

SHOP VIA YOUR TELEPHONE
For TV, VCR, Refrigerator, Ranges,
Washers, Dryers, Microwave Ovens, Air
Cond. Call Mon-Fri, 9-5pm, With
Make/Model Number, For Low Price.
PRICEWATCHERS - 718-470-1620

Television, Appliance Bargains—New, Warranteed. Call For Quotes. **Home Sales Enterprises. 718-241-3272, 212-513-1513**

ASTROLOGY

The Love Psychic—Brilliant psychic gives reading that changes your life. Live or phone. Visa/MC. **212-874-7692**

LIVE PSYCHICS
Brilliant, Well-Known Psychics Are Now
Available To Speak With You 1-on-1.
Call 24 Hrs! 1-900-820-2468 $2.50/.5 Min.

TELEPSYCHIC—Morris Fonte, now
available for business/personal readings.
VI/MC/AX. **212-685-0477 / 1-800-448-9460**

BOOKS/PUBLICATIONS

You Read It, We Sell It!—Lowest Magazine Subscription Rates. 718-826-2062

CAREER SERVICE

Career Transitions—Define & Find The Work You Want To Do. 212-673-8861

CLEANING SERVICE

Never Clean Your Home Again... Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **Call: 212-628-6130 - And Relax.**

L.D.V. Maid Service—22 Years Of Experience. Professional. Fully Insured. We Do It All! Equipment available. 353-9290

Custom Clean—Commercial & Residential Cleaning. Credit Cards. 212-255-3920

Our Professionals LOVE TO CLEAN!
Also Available: Party Help, Bartenders, Painters, Movers And Typists.
Lendahand **212-362-8200**

FASHION

Stylist—Custom Made Dresses—& Alterations. Midtown Studio. 212-268-1076

FOR SALE

Noisy Neighbors?
At last! A Remarkable Breakthrough For
Noise Relief: The Quiet Machine®.
Free Brochure. First & Co. - 718-544-7563

GARAGES

Low Parking Rates—Indoor, Attended Garage. Open 24 Hours. 515 West 43rd (10th-11th Aves). $160 Monthly. 564-6954

INSURANCE

Exchange Whole Life Policies—Buy Term. Invest The Difference. 800-755-2535

LEGAL SERVICE

LEGAL COMPLICATIONS?—
Experienced Attorney To Handle Your
Commercial Lawsuits, Employment
Disputes, Matrimonial Disputes, Real
Estate Matters & Other Legal Problems.
Tab K. Rosenfeld, Esq. **212-307-1500**

Wills—Attorney Drafts Quality Wills For Low Fixed Fee. $175 Single, $275 Double. Care for your loved ones. **800-55-WILLS**

LICENSED MOVER

First Class Moving & Storage
Local & long distance. Licensed/Insured.
$18.95 per hour/per man. Free estimate &
box delivery. 1-800-287-0650 DOT 12028

MIRACLE MOVERS
No Job Too Small Or Too Large.
DOT 11776 Home/Office **212-860-7568**

GALIL MOVING, INC.
Fully lic'd & ins. 24 hrs. Res/Comm. Free est. Box del. DOT 11903. 428 W. 47th. ICC # MC236599. Local/long dist. **247-MOVE**

MOISHE'S
MOVING
AND MINI-STORAGE
LOCAL • LONG DISTANCE • OVERSEAS
439-9191 1627 SECOND AVE.
DOT 10674 • ICC MC176990

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670

SABRA'S MOVING & STORAGE
Professional Service — Last Minute
All Size Moves. DOT T11011. 61 W. 74th.
Free Estimates. 212-799-6000

ABRAHAM'S MOVING
Local & Long Distance. ICC #MC235002
24 Hrs. DOT #11724. **Call 212-348-3030.**

RAINBOW MOVERS INC. - Since 1977
Home, office & art. Packing. Storage.
Visit our Tribeca store/call for free deliv.
19 Leonard St. DOT 1747 **212-431-8551 Ax**

NICE JEWISH BOY With Mini-Storage.
24-hr service. Big & Small Jobs.
Local & Long Distance. 1000 S. Fort St.,
Harrison, NJ PM 00401. 212-925-1043

BIG APPLE MOVING—
If you're looking for a different mover this time, you didn't use Big Apple Moving last time! DOT #T9942 **212-505-186**

LIMOUSINE SERVICE

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

TIMELY WHEELS CAR & LIMO
Airports, Five Boros, Out-of-town.
Resv. accepted. 212-645-9888 AMEX

LOCKSMITH

CHAMPION LOCKSMITH, INC.
Licensed & Bonded. Serving All NYC.
Mention NY Magazine & Get 10% Off.
Call 212-362-7000 Or 718-898-3333.

MASSAGE

LOST ART REDISCOVERED
10am-11pm, M-F. 212-727-0558

A Massage In A Mansion Is Just The Thing - To Make A Mere Lord Feel Like A King. **212-861-7008 & 212-861-7313**

Release Tensions—Relax Gently. Resid. W. Village/Wall St. Access. 212-727-9142

Shiatsu—Japanese Massage. E 75th St. Men and Women. (212) 288-8143/8943

Blissful Relaxation—Gentle And Private. E. 50s. Residential Service. 212-355-3247

John's Unique Universe For Men—$150. Private, Safe, Relaxing. 212-213-1207

Sensational Touch - Exhilarating!—West Village (Wall St. access)...212-645-4995

Excellence, Security & Convenience—Late calls okay. E. 70s. 212-744-5633

Courtney's Back—(212) 779-9226 - New, Beautiful, Private. East 30s.

California/Hawaiian Style—Manhattan Residential Only. 212-935-3711. 7 Days.

Executive Stress Relief—Private. By Appointment. 212-666-2816. $175.

Grand Opening—Professional Massage. Park Ave. Location. 212-750-2350

An Exceptional Massage—By French Lady. Clean/Private. 212-888-3497

Total Relaxation—Massage by Gina. Call (718) 478-7136

The Penthouse—The Ultimate In Relaxation. East Side. Kan-Gei. 545-1549

A Delightful Massage—To relax body and mind. East 50s - private. 212-754-1470

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

A REFRESHING EXPERIENCE
Outstanding Quality Massage.
Private/East 30s. **212-779-9226**

Penthouse South—Total Relaxation. Sensational. Kan-Gei. 212-779-4297

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Take A Break - Swedish/Shiatsu—Reflexology. Kan-Gei. 212-399-9655

A Refreshing Massage - Midtown—55th Street. Relaxing. Private. 212-765-9628

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

The Incredible Lightness Of Touch—New...Private - E. 60s. 212-421-5963

MIRAMAR SALON E.61st (Park/Madsn)
Studio - selective privacy, superb massage.
Credit cards welcome. 212-826-8814

EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-8pm. **212-980-8172**

Touch By Tomas For Gentlemen—$150. Relax, Refresh & Renew. 212-725-4661

LINDA & SUSAN: 759-7323
First Choice Relaxation. Top Quality.
Studio/Residential - 24 Hrs.

AAA
Best Massage In Town. Only For The Best.
Studio/Residential. 24 Hours. 355-6421

Magic Touch Massage—Private. Park Slope, Brooklyn. 718-789-2335

ALOES 212-799-7087
Quality Work For You!! Studio/Resid.

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

European Aromatics
E. Side Locale. 10:30am. 212-599-2995

Massage - Swedish & Shiatsu—Jericho Turnpike. 718-343-6043

Ninja Spa—Long Island Expressway, Exit 31. 718-631-2347

Oasis—Massage By Appointment. 10am-10pm. 212-213-5363

Massage By Kurt—Relaxes & soothes tired muscles. 212-472-5932

Your World At Our Fingertips
New Concept. Spacious Park Ave. Locale.
10am-1am. **212-481-8692**

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

PARK EAST 212-223-2650
Japanese Shiatsu - Residential.

FOR EXECUTIVES - RUSSIAN—Massage. Complete Full Body. Natasha/Joseph. W 94th/E 10th. 222-4868/387-8976

ORIENTAL 718-229-1538
LIE Exit 32. Japanese Shiatsu & Swedish.

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

Continued on next page.

Continued on next page.

MASSAGE

TOTAL RELAXATION
Credit cards. Great Neck. 516-829-8830

Expert Masseur—Complete Bodywork. Relaxing, Private. Bobb 212-675-1090

NEW SALON 26
Total Relaxation For The Body And Mind. By App't Only. Open 7 days. **212-725-7253**

A GENTLE TOUCH—Loving, Sensitive, Excellent Quality Massage. W. 75th St. 212-362-8176

Massage Therapy By Mature Lady—For Older People. 11am-8pm. 949-6325

Diana's East—59th & Third. By Appointment Only. 212-308-7066

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

Beautiful Experience - Relaxation—
Oriental/European. 1/2 Hr. Available.
$5 Discount With Ad. 718-672-2226

SHIATSU 212-734-6691
Good For Your Health

Tokyo Garden—Shiatsu/Swedish. Off Northern Blvd. 718-204-6500 - Ext. 8300

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation.
Swedish & Shiatsu. **10am-2am.**
7 Days. Residential. 24 Hours.

SHOGUN—Sauna, Steam, Exercise, International Technique. *10am-12am.* 516-739-3131/516-484-3131. Mineola

Superb Swedish Massage - Reflexology—By Appointment Only. 212-489-5322

BELLISSIMA - 371-0297
A Wonderful Massage For Selective Men.
Studio/Residential. **10am-2am.**
7 Days. Residential. 24 Hours.

Total Relaxation—From 10am On. Cindy & Jenny. Call 212-737-0353.

For The Special People!—Be a V.I.P. - Bath And Massage. 212-582-3161

Masseuse/Nurse—At E. 88th St. Formerly 79th. 10am-10pm. Res/Studio. 876-1747

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

ELIZABETH - SUPERB MASSAGE
Private. Midtown Studio.
Residential Available. **212-682-2942**

Samson...Man Wonder Of Massage—679-0450, 684-7417 & 201-284-1959

Relax And Enjoy A Great Bodyrub—By App't. Senior citizen discount. 860-7742

Relaxation...Just A Touch Away—By Appointment Only. Residential. 996-0255

Valerie Of Milan—International Staff 11am-11pm. Residential. 751-4786

ORIENTAL RELAXATION
Bodyrub, Tanning & Shampoo.
Dowtown Location. Open 7 Days/Week.
212-964-4483

The Re-Energizing, Zesty Touch—Private. By App't. East 80s. 212-472-0110

Parisienne—Enjoy A Relaxing Massage, By Appointment - 212-957-8401

Hakone 212-486-6444
Professional Masseuses From Japan.

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

MUSIC INSTRUCTION

Classical Guitar & Lute Instruction—All Levels Accepted. Jerry Willard. 864-6775

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

FOR MEN ONLY—Why Go Shopping? I'll Do It For You. Designer Clothes At Discount Prices. Eve/Weekend: 410-1983

Lean On Us, Ltd.—Errands, Shopping, Etc. Personal Concierge. 212-879-0706

Personal/Professional Management—Bills Paid, Records Kept, Bank Statements Reconciled, Med/Ins. Forms. **212-279-1718**

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

While You're Away—Cat Care In Your Home. Bonded. Refs. 212-741-0122

CityCats®:—Cat Care In Your Cat's Home. 16 yrs exp. Bonded. NYC. 249-0451

Pet Photography By Paulette Sinclair—Gift Certificates. 212-533-4208

PHOTOGRAPHY

Wedding Packages/Hourly Rates—Portfolio. Paul - 212-242-6514

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

Gentle, Lo-Key Photos—*Professional.* Weddings/Corp. Brochure: 212-921-9255

LICENSED THERAPY

VIP Sex Therapist
Trained Surrogates. Famed Expert.
Sexual Health! Results! **212-721-7650**

ACHIEVE SEXUAL SUCCESS—
Outstanding Results With NYC's Most
Experienced Team Of Sex Therapists &
Surrogates. Certified. MD-Supervised.
All Dysfunctions. **212-971-6060**

Kind, Sensitive Surrogate Therapist—MSW. Trained. Credit Cards 212-865-7214

Effective Professional Sex Therapy—Males/Females/All Dysfunctions. Surrogate/Non-Surrogate Programs. Midtown/Credit Cds. **Interactive 725-3757**

Sex Problems/Surrogate Program; PhD—517-0255 & (970-7071) - $4 Per Minute.

ROLE PLAY

COMPLETE RELAXATION
Residential Only.
212-369-1055 - open from 2pm on.

Experienced Psychodramatist—Will Explore Your Dreams. AX/VI/MC. 889-3350

Relaxation Therapy—Private, Luxurious & Unforgettable. 212-947-7140

Sonya - Statuesque Nordic Specialist—1pm-11pm. 212-725-3923

Relaxation Therapy—For The Discerning Man. *Manhattan Residential* 212-397-0795. Cindy. VISA/MC/AMEX

Escapist COMPULSIONS Explored.
Role Playing, 150 Unusual Dramas.
PhD. 7 Days. 11am-10pm. 212-475-3377

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale.
Call 10am-midnight: **889-8374 & 779-4093**

Psychodrama Genius—Transforms *thoughts & feelings into reality.* 721-5683

Sensual Relaxation—Discriminating clientele. East 70s - by app't. 212-794-5037

All Interests Explored—With Psychodramatists. 212-397-5204

Relaxation Therapy—By Appointment. Park Slope Location. 718-636-9038

Professional Role-Play
Enjoy Relaxation Therapy. East Side.
Call 10am-midnight: **545-7368 & 545-8656**

Call & Relax—With Therapeutic Role-Play. Credit Cards. 800-238-8392

Copacabana—Total relaxation for mind & body. 11am-8pm. (718) 672-0449. Qns

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

Enterprising Psychodrama—Upscale Clientele. *Private. 1pm-11pm. Lila.* 370-9220

For Discriminating Men—Intense Therapeutic Relaxation. Safe. 988-3226

New Wall St. Locale—Role-Play Therapy. 212-587-0781

Total Relaxation—For The Harriec Executive. East 80s. 212-734-4419

Learn To Relax And Relieve Tension—Call Nikki. 212-689-7753

LuvSaver—Unfulfilled Fantasies Explored! Solutions. No Taboos. 246-0331

Brooklyn Psychodrama—Esoteric Behavior Modication. Elegant & Private. **718-789-0879**

Mature Role-Play. Total Relaxation—Private, By App't. 212-695-4388

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

New In NY—Caribbean Psychodrama & Role-Play. When Only The Best Will Do. Manhattan/Residential. Call **891-3331**

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Paradise Lost—Psychodrama Specialists. Skilled In Every Aspect Of Behavior And Role Playing. 212-947-2959. Credit Cards.

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 213-2735

Live Conversation—Psychodrama & Role-Play. 970-3360

The Nucleus Of Psychodrama—To Explore All Areas. Miss Park. 212-496-1794

Live Conversation—Psychodrama. 24 Hrs. Credit Cards. 1-800-845-0355

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Queens Relaxation Therapy—Relax in privacy. Role playing. 12-9. 718-672-5237

Rejuvenating Therapy—Retreat Into
Relaxing Role-Play In Luxurious
Midtown Duplex. Diana - 212-644-0507

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Relaxation Therapy For The Mature—Executive. Private. E. 30s. 213-2706

Robin & Sonja—Creative Behavioral Therapy & Role-Play. 212-465-2554

Role Playing—Understand your inner needs & desires. 212-239-0542

Role-Play—Executive Relaxation Therapy. 718-575-3448

SAMANTHA & SABRINA
First Class Relaxation Therapy
Elegant & Private. Credit Cards. 247-5037

Sexuality Therapy—E. 41st & Park Ave. Relaxing/Role-Play. Didi - 212-867-9173

STRESSED? RELAXATION PLUS.
Learn The Art Of Relaxation.
By App't. Lynn - 212-545-8404

Superb Relaxation—Private. East 50s. By App't. Gina. 212-421-3632

CHEETAH ROYALE
Tempting relaxation. 212-308-2716

Total Relaxation—For The Discerning Man. Residential Only. 212-587-1166

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Relaxation Therapy—Treat Yourself. 11am-on. 212-620-0460

Role-Play—Like Never Before - Lorraine's. 212-598-0322/212-598-0323

Unique Role Playing By Experts—East Side. 212-371-5654 / 212-661-5756

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 888-1666

Wall St. Role-Play & Relaxation—Roxy, Alex & Joy. 212-732-8736

RELAXATION THERAPY
When It's Time To Unwind. Open 24 Hrs
Residential/Office. **212-714-1690**

Your Private Oasis—Relaxation Therapy. Enjoy & Unwind. 212-879-9542

special issue
ISLAND TRAVEL

chestnuts or coconuts...
slush or sun...
icy winds or tropical breezes...

When winter chills, NEW YORK Magazine readers hasten to warmer climes. Be sure they know about your special place in the sun. To advertise, call 643-6500.

issue date: 11/4 classified close: 10/22 on sale: 10/28

STRICTLY PERSONALS

THE SINGLE LIFE

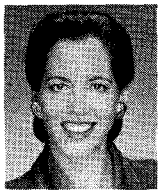
Another success story...

September 13, 1991

Dear Susan –
Add my name to the Believers!
My second invitation turned out to
be my real life Prince Charming.
We've just returned from Paris, and
now we're planning our future –
together... Thank you,
Cindy
Member since 1/91

excerpted from an actual letter.

Come read our letters from happy members. Perhaps soon we could add yours. Join now and you'll receive a 20% savings*


Susan Wallace, President

The best resource for singles

PEOPLE RESOURCES

(212) 765-7770 • 119 W. 57th Street

MON–FRI 9–9 • SAT 10–5 • SUN 12–5

COCKTAIL HOUR every night 5–8

(718) 204-6266 • (516) 794-2740 • (914) 328-9761 • (201) 585-0006 • (203) 852-9567

Member New York Chamber of Commerce and Industry

*Based on same day enrollment.

INCREASE YOUR POSSIBILITIES

You've Waited Too Long—To meet this fun-loving, young-looking 45-year-old, 18K gold-natured Jewish male - fond of movies, comedy, dining out and you: sweet, 5'2" and under, slim Jewish female, 32-44. If you're interested in a lasting commitment, the time is now. Photo appreciated. NY/NJ. 7270 ✉

Sorta Charming Man—Sensitive as a seismograph, ready for a sustained relationship with an equally cultured, aware, pretty, trim, unpretentious, nonpuffing, somewhat whimsical 30-plus woman. My self-portrait: enjoyment of all performing arts, a good book, overbuying through catalogs, Paris nites, a lot of graying hair at the temples, any food served with style, fear of PCs, appreciation of improvisation, easy conversation and laughter with friends, or just quiet times - 5'10", fit, very easy on the eyes (blue), never taken for 55. President of Manhattan business firm. How's a note with a photo sound? 7266 ✉

Now Is The Time—To meet an international businessman, 50, who is physically fit, emotionally secure and financially successful. If you are a petite and intelligent lady, desirous of sharing a life style of romance and travel, now is the time to respond. Photo please. 8964 ✉

Good-Looking, Cultured Woman—Writer/social work student, late 50s, 5'9" - enjoys arts, travel, laughter, fine food/talk. Seeks loving marriage to caring, witty, high-caliber, psychologically aware gentleman with a youthful spirit and engaged in a serious life pursuit. NYC area. Respond if compatible. 2570 ✉ ☎

Northern NJ—Divorced white male, 45, good-looking, 5'8", 160, very successful businessman, with interests ranging from tennis, NYC, movies, travel and the beach. Looking to meet an attractive, trim woman, 35-45, with similar interests, for a long-term relationship. Nonsmoker/phone/photo a must. 7293 ✉

Fantastic Female For Fall Fun—Very pretty, successful LI professional, Manhattan dweller - interested and interesting. Seeks marvelous man, 48 plus, who thoroughly enjoys life. 7296 ✉ ☎

Dancing Spirit, Dancing Mind—Vibrant, accomplished, cultivated ex-model, strawberry blond, 5'5", Jewish professional woman seeks to share romance, commitment and be adoring mate to Jewish male counterpart, 40s-50s. Come share my love of ballroom, music and art, the finer things, the important things and those special moments. 8963 ✉

Veterinarian—Single Caucasian male, 39, Christian, no dependents, loves puppies, kittens, children, choir singing, and all sports including sailing, swimming and golf - and also is a hopeless romantic. Though an NJ native, is landlocked in Gainesville, FL. Interested in a single Caucasian female, 28-38, Christian, who loves animals including cats and big dogs, is attractive with a lot of class, believes in commitment, is honest, and is willing to start with a long-distance relationship (I travel north a lot). Only the healthy and serious need reply with a note, phone number and photo (returned). 8966 ✉

Successful Computer Wiz—Early 40s, Jewish, tall, athletic nonsmoker - funny, culture vulture. Seeks attractive, shapely, well-educated career woman, 30-37, for Manhattan activities (romance included). Photo. 7267 ✉

Don't Pass This One!—This is my first time doing an ad. I'm ready - come and get me. Real tired of being without special person to share life. Real special guy...I'm sure you have heard that one before - this is for real. Down-to-earth, great personality, real good-looking. Loves the outdoors, loves to cook romantic dinners, likes boats, motorcycling, loves life in general. Great shape, 5'11", blue eyes, long wavy hair. Owns beach house, business, many extras thrown in. Looking for a down-to-earth lady who must be real attractive (seriously), preferably blond, 32-38, NYC resident. Must be marriage material. Believe me, this one is a rare find - act now. Photo a must. 8955 ✉ ☎

Limited Edition—29, Jewish man, great eyes, super smile, funny, sincere, stable professional - seeks unattached, Jewish, loving lady for now and forever. Action figures sold separately. Photo/note/phone. 7272 ✉

Playful Honey-Blond—Tall, slim exec, 42, expressive eyes - seeks strong, gentle-thinking man for a warm and stylish relationship. Photo/note. 7275 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2225 ✉

Let's Fall In Love—Warm and witty, attractive and articulate, elegant and educated, sensual, sensitive and successful Jewish lady, 42, who loves travel, movies, music and theater, seeks male counterpart to enrich and share one another's lives. 7291 ✉

Slightly Older Guy—Tall, trim, Ivy, Jewish man, 33, seeks slim, kind woman, around 25, for fun, commitment. 7299 ✉

Looking For Vibrant And Alive—Classic type. If you are 30-38, very attractive and down-to-earth, glowing personality, well-educated, creative (blond preferred), enjoy the outdoors, Harley Davidsons, romantic candlelit dinners, fireplaces, country house, beach and sharing - I would like to meet you. I am 5'11", big blue eyes, good shape, long wavy hair, very good-looking and ready to meet a marriage-minded lady. Photo an absolute must. NYC resident. 7286 ✉

Tall, Handsome, Charismatic—34, 6'2", 180 lbs, business exec. Interests: sports, running, cycling, photography, movies, sunsets, fireplaces, sand and sea, snow-skiing, dancing, fashion. Qualities: intelligent, romantic, affectionate, confident, secure, spontaneous, adaptable, sincere, happy, healthy and fit. Looking for young, sexy, sweet, romantic, thin, fit female with a great body, and a beautiful face a must. Note/phone/photo also a must. 8977 ✉

Bored With Wholesome/Tired Of Pure—Nonjealous, nonpossessive, tall, dark, handsome teddy bear, 30s, with enough virtues for both of us, seeks spicy dish with killer looks who loves showing them off. No drugs, age unimportant - good outlook, measurements and photo are. Thank you. POB 1151, Little Falls, NJ 07424

Are You Out There?—Jewish man, 35, 5'10", handsome, trim, athletic, blue eyes, big smile - seeks love, happiness forever. I'm an active, wealthy, erudite, Ivy-grad entrepreneur, looking for special woman under 30 to share everything. 7287 ✉ ☎

Fabulous, Handsome, Tall, Successful—Easygoing Jewish man, 45, seeks beautiful, sexy, shapely professional woman, 28-38. Photo. 7305 ✉ ☎

Pretty, Funny, Successful—Wall Street professional, looking for a man of achievement - to spoil. I'm in my early 40s, in very good shape, Jewish (nonobservant), divorced (no children). Runner, bicycler, poker player, great baker, plus the usual indoor/outdoor, city/country activities. Your religion is not important but a sense of humor and physical fitness are musts. Note/phone please. 2536 ✉

Is It Possible—To meet a normal, athletic, all-American type guy in NYC? Attractive Wall Street female, 33, looking to meet a playful yet successful male who is interested in pursuing a lasting relationship. I love working out, the beach, travel, movies. If you are 29-39, and don't usually answer ads, please write. 2548 ✉ ☎

Brainy And Beautiful—Well-established professional, energetic, slim and fit, 45, warm, generous, funny, outgoing and introspective. Passionate about books, art, antiques, fresh air and kids (especially my own, 13), seeks male counterpart for keeps. Note/photo/phone. 2552 ✉ ☎

Seeking European Beauty—Corporate president, Manhattanite, 39, 6', GQ type, well-built, green-eyed world traveler, witty and passionate. Seeks worldly and refined, stunning counterpart, 25-35, slim and fit, 5'3" plus, for committed relationship. Photo for reply - will exchange. 2557 ✉

Affectionate MD—33, handsome, romantic, seeks attractive, devoted, marriage-minded female, 26-48, for lots of love and family. Phone/photo. 2565 ✉ ☎

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Handsome, Huggable Banker—Jewish, Ivy grad, 35, 5'10", secure, stable and down-to-earth. Seeks a cute and classy lady, 25-34, to share my interests in art, books, sports, travel, museums, Chinese food and Jewish culture. If you're bright, romantic, warm and family-oriented, with a good sense of humor, we could be a perfect match. Note and photo. Nonsmoker please. 2571 ✉

Attractive Black MSW—34, 5'5", slim - enjoys physical fitness, music, dancing, theater, movies, travel. Would like to meet tall, physically active, nonsmoking, professional single man with similar interests. Must be honest, reliable, down-to-earth. Race unimportant. Note/phone. 7261 ✉

Easygoing, Good-Looking, Sincere—Jewish male, 41, 5'11", MD, seeks honest, kind, slim, marriage-minded Jewish female, 27-35. 8957 ✉ ☎

Me:—Sweet, pretty, sexy, trim, secure, romantic, happy, 50ish - writes, cooks, sews, paints. You: macho, intelligent, adorable, soft-hearted. 7268 ✉

Seeking A Man With A Gentle Touch—(38-48). I'm a pretty, smart, kind, sensitive, never-married Jewish lady. 8969 ✉ ☎

Handsome, Warm, Fun—LI professional. Athletic, tall, slim. Young 50s - looks 40s. Seeks very special, shapely lady, about 40. Photo please. 2553 ✉

Jewish Guy—Slim, trim, athletic, kind - seeking tall, thin, shy female, 45-50, great legs, to spoil forever. Photo. 7263 ✉

Very Good-Looking—Italian-American, Upper West Side creative professional, 36, 5'11", nonsmoker, spontaneous, fun, dynamic, very intelligent. Seeks very pretty, warm, bright, intelligent woman, 26-36, for loving, monogamous relationship. Note/photo. 7303 ✉ ☎

No!—Football/Big Macs/smoking... Yes! Tennis/seafood/kissing... 6', 165, 38-year-old, single, Jewish (nonobservant) male - attractive, secure. Seeks clever, healthy female, 29-35, with sneakers. Photo 7274 ✉

Green Eyes, Red/Brown Hair—Great wit. I'm 5'7", 124 lbs. I love to dance and enjoy people, dining, movies, theater, good conversation. Looking for sincere, affectionate, understanding male with a great sense of humor as a must, to offer me friendship, love and companionship which, by 50 plus, you now should have learned. Photo a must. 2581 ✉ ☎

No Finer Fish Available In Sea—Handsome, successful Jewish male, 38, 5'8", 140 lbs, seeks to be caught by slim, soft-hearted female, 28-34. Photo. 8949 ✉

Very Attractive, Bright—Caring, fit woman, would like to meet divorced or widowed "regular guy", Christian, 38-54, with kids. Note/photo optional. 8971✉☎

Born With No Astrological Sign—Male, 36, psychologist, seeks seerious, humorous, intelligent woman who owns no healing stones. 8973 ✉

On A Sandy Beach—Is where you'll find me. Nonsmoking Jewish female, Westchester attorney, 49-year-old, seeks professional who enjoys dancing, country music and long walks on the beach. Note/photo. 2535 ✉ ☎

Touch Of Something Wild—Pretty, thin, single Jewish attorney, 31, seeks a handsome, hip, intelligent single man, 27-38, preferably Jewish, to bring out my wilder side and to love me. Nonsmoker a plus. Photo please. 7300 ✉

Extra! Extra!—Extra long hair, smart, spirited, beautiful lady, sexy and health-conscious, seeks extra-special man, 32-42, for true love. Note/photo please. 8961 ✉

5'10", 34, Slender—Pretty triathlete - loves life. Seeks athletic male pal. Fairfield County. Note/photo. 2543 ✉

Elegant, Funny, Frankly Fortyish—Risk-taking, prosperous woman seeks to share affection and contentment with Manhattan mensch, 40-55, who wants the best of everything. 7288 ✉ ☎

Beautiful Blond—30, Italian/Irish, loves all life has to offer. Looking for a handsome, successful, sincere man, 30-40, for commitment, love, family and fun. Note/photo a must. 2568 ✉

Someone To Appreciate—Your manhood and nurture your dreams. 31, blue-eyed, 5'6", slim Catholic beauty wants to meet a successful, handsome, well-built, nonsmoking man. Photo. 8956 ✉ ☎

Seeking Younger Man—For all seasons and all reasons. Me: good-looking, great body, passionate, young 50, warm, witty, highly-educated Brooklynite. You: my male counterpart, 40-50ish, with similar attributes, for new beginning. Note and recent photo please. 8954 ✉

Good Soul Seeks Soul Mate—Jewish art director, 6'2", 42, handsome and fit, needs tall, curvaceous beauty, under 36, for marriage/family. Photo please. 8941 ✉☎

I'm Genuinely Nice—Pretty, petite, sweet, young 40 - seeking a secure, upbeat, handsome, witty man, 40 and fit, who can be adventurous and peaceful, and adapt to city/country life style - single dad/North Shore okay. Photo a must. 7273 ✉

Hi—Bright, secure professional male, 44, Jewish, sense of humor, diverse interests, wants/desires loving, committed relationship with professional female, 32-42, slender/very pretty. Letter/photo. 8976 ✉

Very Desirable Blond—Great looks, successful, 45, seeks mate. 2537 ✉ ☎

You Said You'd Marry (Again?)—If you met a truly special woman. One smart enough to stimulate your mind. Sweet enough to inspire you to give. Witty enough to make you laugh even after a lousy day. A partner. Best pal. A girl you'd look at and say, "the kids will be gorgeous". If you're a 33-45, kissably handsome, Jewish professional male, send proposal...I mean note - and let's actualize our dreams. 2538 ✉

Charming, Pretty Wall Street Lady—34, good-natured, athletic, witty Catholic Mensan. Seeks sincere, high-powered gentleman for true, fine love. 2550 ✉ ☎

I Hate Olives—But love a sense of humor. Seeking upbeat, professional, athetic, fit Jewish man, 28-36, desiring a serious relationship with fun, pretty, 5'2", slim, professional female, 29, who enjoys all sports, travel, and the finer things in life. Phone/photo/note. 8967 ✉

Pretty Italian—39, 5'3", seeks man, 37-45, for marriage/family. Enjoy arts, French culture. Nonsmoker. Photo. 8948 ✉ ☎

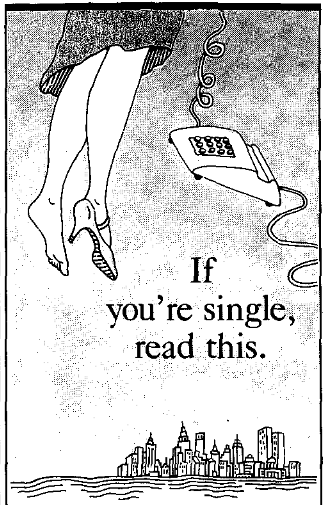
Intuitive, Handsome, Open-Hearted—Athlete, 6'2", 45 plus, at-peace man whose spiritual path is yoga, seeks good-looking, very fit, artistic yet down-to-earth, self-aware, 36-46 gal who likes to laugh. Photo a must. Note. 8958 ✉

Smart, Funny, Sexy, 30Something Lady—Looking for gentleman of quality - brains, muscles and sense of humor a must. You won't be sorry. Photo a must. 2559 ✉ ☎

Can A Lovely—Bright, down-to-earth, 40ish female find happiness through an ad in NY Magazine? Be the first on your block to send in your answer. 2574 ✉

Ready For Marriage, Wants Kids—43 year old, entertainment exec, Jewish, good-hearted, good-looking, good sense of humor seeks spirited, spontaneous, sensitive, sexy, nonsmoking woman who loves friends, family, movies, my cats and wants to share life with a great partner. Note/phone/photo. 7292 ✉

Warm, Good-Looking Man—Professional, creative, trim, 5'10", 51. Seeks a lively, slender woman who is partial to music and art. Photo. 8960 ✉


If you're single, read this.

We're married just over two months and Howard is everything I ever dreamed of. It was so easy. I described everything I wanted in a partner, then picked up the phone one day and there he was.–E.B.

I'm having more fun than I've had in years.–C.L.

I plan to use 212 ROMANCE a great deal . . . I've found it to be a tremendous way to meet someone.–B.S.

The initial call is free and so is the time you spend recording your ad, as well as hearing and replying to mail you receive. Dial 212 ROMANCE (212 766-2623) from all boroughs, Westchester, and Long Island. Available 24 hours.

212 ROMANCE
766-2623

Attractive, Lively Lady—Caring, funny, emotionally-aware Jewish professional. seeks warm, sensitive, nonsmoking Jewish male, 35-48, who likes nature, loves children and wants to start a family. Letter or phone number appreciated. 2572 ✉

Pretty Manhattan Attorney—Who is tall (5'9"), slim (130), divorced (age 45), and whose qualities include being charming, caring, stylish, sensitive, lovable, vivacious, interested and interesting, seeks Jewish professional (age 40-60), intellectual, imaginative and enthusiastic, for a lifetime of love and romance. Photo/note/phone appreciated. 7294 ✉

Petite, Fun-Loving—Almost-professional woman, 26, searching for a man who enjoys sports, theater and movies. 8950✉☎

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker recommended by Cosmo (Jun 91) in the northeast.

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Sense of Humor And Sincerity—Jewish male, 34, seeks same in Jewish woman, 28-35. Note and photo please. 2573 ✉

Personal Ads Can Be—A pleasant surprise - you hope so, that's why you're reading this. Brains and beauty - this single Jewish female has a great smile, a very successful career, high energy, is in touch with reality but never forgets romance, enlightened, mid 30s. I have range and want to share. You - my counterpart, friend, and someday maybe more. Only photos get reply. 8968 ✉

Attractive, Warm, Romantic Male—33, 6', successful, energetic and well-educated. Loves anything outdoors and the arts. Would like to meet an attractive woman, 25-33, who's creative, warm and aggressive. Note/photo please. 8959 ✉

Pretty, Lively, Educated—Jewish female, 32, nonsmoker, enjoys theater, art, travel, tennis, dancing, Mets. Loves flowers, walking on the beach, cozying by a fire. Seeks Jewish man, educated, sincere, sense of humor, romantic. Note/letter/photo. 2578 ✉

Handsome Business Exec—44, down-to-earth, sincere Jewish gentleman - enjoys movies, theater, tennis and other sports. Seeking special lady to share the future. Note, phone and photo. 2579 ✉

Wanted: Large Greek/Arab-Looking—Man - with a big heart, 45-55, for affectionate Manhattanite, 41, 5'2", blond - loves art and travel. Doesn't cook. 2563 ✉

Handsome, Hip, Young 39—Executive of Latin/French descent, 5'8", 140, light brown hair and eyes, seeks attractive, shapely, smart young lady, 24-34, nonsmoker. Note/photo/phone. 2564 ✉

Seek Self-Aware Woman—Reflective, any race, who wants stimulating, intimate relationship without children. Single white male, 38, 6'3", book exec, West Village resident. Enjoy Off-Off-Broadway, film, beach, riding, talking, relating, loving. Take a chance - please write: 8962 ✉

Handsome, Professional, Sincere—32, seeks attractive Jewish lady, intelligent and down-to-earth, sexy, sincere. Photo a must. FDR Station, POB 7597, NYC 10150

Widow, 60's—Blue-eyed blond, educated - seeks caring, educated man. 7234 ✉

Auburn-Haired Jewish Guy—27, 5'10", successful computer engineer, solid and healthy. I'm boyish, playful and offbeat - but responsible. Love laughter, dogs, Broadway, Shea and quiet times too. Looking for my expressive female counterpart. Photo appreciated. 2575 ✉

Could This Be Magic?—Attractive, successful professional, 37, 5'6", blond, green-eyed gal - kind, honest, generous, fit and fun. Enjoys music, baseball, exercise, cooking... Seeks some of the same in a warm-hearted NY/NJ guy, 35-47. Note/phone. 7262 ✉ ☎

Spirited And Intelligent—Pretty, slim professional who has many interests, grown-and-flown children, and a JD - wants to share social and cultural adventures with an accomplished, unpretentious, well-informed gentleman over 50, who possesses warmth, good taste and some reticence about writing to a stranger. Please write anyway and I will respond in kind. 2576 ✉

Mediterranean Beauty—PhD, tall, slender, very successful and refined, seeks soul partner/counterpart, who is...35-45, handsome, tall, Ivy-educated, cultured, kind, warm, sincere and possesses exceptional intelligence that encompasses scientific yet artistic and philosophical viewpoints. If you enjoy theater, art (and collect); if you are a spiritual seeker without joining any clubs; if you are a product of the '60s mentality but have grown into success, then you are my counterpart and I want to hear from you. Note and photo. 7285 ✉

Pretty Manhattan Attorney—39, slim, works out, Jewish, seeks established, professional Jewish man who wants to care and be cared for. 7295 ✉

Guaranteed The Best Available—Beautiful MBA, 29, captivating, with solid values, seeks grown-up Jewish MD/JD/DDS (or heavy hitter), to 38, with his heart in the air and feet on the ground. Reply requires photo/note. 2577 ✉

California-Bred, Ivy-Ed—Blue-eyed handsome, fit, divorced professional man, young 43, seeks warm, slender, beautiful woman, early-mid 30s, with urge to merge. Photo (a must!), phone. 7297 ✉

Bachelor Astrologer—40, 5'11", seeks special lady for relationship. 2511 ✉

Physician—Wasp male, 5'11", trim, handsome, good-natured, civilized - seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 2554 ✉

Handsome MD, 38—West European-educated, with traditional values, new to NY. Seeks beautiful, sexy woman with good heart, 24-32, who desires friendship, love and family. Please send note/photo/phone. 8933 ✉ ☎

Top Surgeon With Cardiac Symptoms—Stat page for female heart-stopper. A nurturing, loving, dynamic young gentleman - with lots of style, success, good looks, humor, great shape, tall, classy - seeks special lady, under 37, to make my heart skip. Photo essential. 8978 ✉

I Wish A Good Friend—Could introduce me to you. Perhaps by chance, we will meet here. Happy with ten-year career in magazine publishing - in fashion, sports, travel - I'd like to now find a partner, make personal life priority. I've always been attracted to tall, handsome, hard-working leaders, rising stars. I need someone older, wiser (late 30s to early 50s) looking for pretty, blond someone like me. 7022 ✉

Me Plus You Equals Us—Attractive, fit, adventurous, very successful MBA, 31, with sense of humor and romance, seeks same in 33-43 man, to talk/walk, sun/ski, bike/hike, laugh/love, solve mystery, create history. Note/photo. 7277 ✉

Abhors Singles Scene—This sane, clean-cut look, 6', 46, blue-eyed, very handsome man seeks stylish lady with the right chemistry. Photo a must. 2560 ✉

Beautiful, Mystical, Dark-Haired—Green-eyed, warm, talented woman, full of joie de vivre, looking for a handsome, lively, successful sweetheart of a guy! 39-52. Photo requested. 2556 ✉ ☎

Male, Jersey, Presbyterian—Single, handsome, self-employed college graduate, 5'10", slim, good health, no bad habits. Seeks very attractive, slim, brite, classy lady, 45 to 55. I am nonsmoker, loyal and gentle. Photo and phone please, and I'll respond. 7276 ✉

Professor Of Medicine—53, cultured, athletic, gentle. No family. Hopes to start one. Seeks slim, warm, literate woman, under 40, for friendship/good conversation to begin with. NYC/Suffolk vicinity. Thoughtful note, photo appreciated. 8974 ✉

Robin Williams...—Taller Phil Collins look-alike, Jewish, 6'3", athletic, 33, professionally secure and aggressive - but romantic, humorous, adventurous. Seeks Jewish female, 26-31, athletic, professional, challenging and stimulating, pretty, with beautiful eyes and legs, from NYC/LI. Photo/note/phone. 2546 ✉

Good Things Come In Small Packages—Man, 31, only 5'4" tall, but cute -- looks like Robert Palmer (simply irresistible). Hardworking entreprenuer, honest, nice, witty, strong, tragically romantic, fiery, lovable, impulsive, hospitable, kind, clean, decent and so on, seeks woman with similar qualities. Note and photo would be appreciated. Thanks. 8975 ✉

Tall, Handsome, Blue-Eyed—Professional, 32, Jewish, seeks beautiful, intelligent, fun-loving lady, 26-34, for friendship, romance and marriage. Note and photo. 2558 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Strong And Tender—Good-looking Jewish man, early 50s, sales exec, likes Sinatra, romantic restaurants, ballet, jazz, movies, cook-ins, football, Chinese food. Desires very pretty, 40s, classy but sassy, fashionable, very feminine lady who lives for today but can handle commitment. Recent photo required. 8947 ✉

Spirited Lox Lover—(40), looking for silver fox for bagels or brie, the Concord or Capri, or, if you're 40-55, maybe even me. Be adventurous and we will see. 2541 ✉

Me Jane, You Tarzan—If only it were that simple! Active, attractive attorney seeks warm, witty, wonderful, professional Jewish man, 37-45, to light up my life with love, laughter and fun. Note/photo/phone. 2542 ✉

Blond Hazel-Eyed Woman—With style, mid 40's, has a passion for art and Europe, seeks a man with a sense of humor and love for the above. 2527 ✉

Manhattan Writer—Ex-college professor, 52, athletic, seeks bright, unpretentious woman for romance. Religion, occupation irrelevant. 7282 ✉

Isn't It Romantic?—I've never met you, yet never doubt you - I'm lost without you. If dreams are made of imagination, I'm not afraid of my own creation - with all my heart, my heart is here for you to take. Divorced, Jewish, mid 30s, funny, handsome, honest sports nut seeks mature 27-38, nonsmoking, witty, sincere, attractive sports-minded lady. Must have intellect for stimulating conversation over Moet/candlelight/Sinatra - or beer/Knicks/R.E.M. Ride my white horse into the sunset... Note a must, photo helps. 7257 ✉

Warm, Caring Gentleman—39, with traditional values, seeks permanent partner for romantic dinners, stimulating conversations, Hamptons sunsets. Interests: tennis, antiquing, investing. No response without photo. 8946 ✉

Be My Valentine—6', 31, leggy blond seeks four-eyed he-man. 7289 ✉

White Male—34, former New Yorker, living in RI, attractive, educated and communicative - a complete package! Seeks white female, under 35, to enjoy New England and ourselves. 2530 ✉ ☎

Are You An—Attractive, intelligent man? 29-40? Unpretentious? Sense of humor?? Like skiing, nightlife, outdoors? I am a fun, thin, very pretty woman (34) you'd love to meet (really!). Photo. 7280 ✉

Ten-Plus Beauty With Wit And Charm—Seeks successful, sincere Jewish male, over 40, for always. Photo. 2569 ✉ ☎

Hey Pool Lover—Sharp, sexy, slim 39, politically progressive female pool player looking for 6', single Jewish male partner with heart, to shoot a few... 7265 ✉

ASSORTMENTS

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Successful Jewish MEN (35-55) Wanted: For **Introductions Club** (featured in New York Magazine, 10/7, Dan Greenberg article 'Looking For Like', pg 72). Meet attractive, quality women (30-49). **877-0723**

Attention Singles: Subscribe now to "One-On-One" Singles Magazine, featuring full-color photo personal ads. For information, call 212-799-7779.

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Bye Bye Blues—The Intro Service For People Who Like Jazz. 1-800-676-4687

CALLAS presents a "Happy Halloween Party"—For discerning **Jewish** singles, ages: 21-39 / 30-49. **Sunday, Oct. 27, at the Copacabana - 10 E. 60th. 8pm.** Dancing, gourmet buffet, costume contest and a lot of surprises at the door. 2 split levels. $20pp. By *Invitation Only!* **Information: (212) 502-0175 Invitation: (212) 841-0972**

Catholic Singles Matching Club—27th yr. Special Professionals Program: MDs, JDs, PhDs, etc... 212-563-1744; 914-472-2021; 201-451-1012; 201-865-1000; 516-542-0330

Check-a-Mate®
Is he or she everything they claim to be?
For Discreet, Pre-Marital & Marital Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

Class Dating® 212-613-9191—Our Pledge: Men of stature & pretty women. 12th yr.

Conversations—*Long-standing dinner* parties - professional singles. 201-567-2082

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Doc's Party - Affluent Prof'ls, 24-38
Tower Suite, 6th Ave & W.50th St, $20 pp, **Fri. Nov. 1st** 8:30pm. Info: **718-279-8596.**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Find Asian Singles—In NY/NJ/CT via personal ads. Free copy. 908-303-8238

Ladies Of Asia®—*All in NYC Area.* Meet That Special Lady. Call 718-359-3741.

MANHATTAN SINGLES, LTD.
AFTER THE MARATHON DANCE
SUNDAY, NOV 3 at 6 PM - $20.pp
COLORS - E 46th St (betw. Lex & Park)
Hot Buffet - Gift to First 100 Guests!
Jackets not required...Dress for the race!
THANKS For Your Calls. This is the party you asked for. Hundreds expected!! Call Lana Gunn 212-744-8515 **C.U. There!**

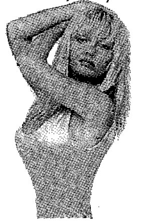
VCR COUCH POTATOES
Anglopiles, Mapp & Lucia Lovers, Mystery Maniacs, Forsythe Freaks! Pleasant times for like-minded people of all ages. **JUST FRIENDS** 1-800-347-7716

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

QUEST PLUS
is an "Invitation Only" organization for Jewish singles, 30s & 40s. LI Premiere: Sat., Oct. 26 - **MONTANA, Hewlett, LI,** 8PM, $20pp. For details: **212-213-0508**

SINGLE PARENT NETWORK, INC.
Join Single-Parent families with common interests for outings, trips, friendship, vacation homes, etc.
Call 212-697-1721 for information.

$500.00 Costume Party!
Mon, 10/28 & Thur, 10/31 at



Casey's
201-773-4040
NJ's Premier Nightclub

Unattached Renaissance Men & Women: Musical Soiree, Dec 8, 1991, 4 PM. Featuring distinguished artists and musicians - from classics to jazz - gourmet dinner, fine wines, discreet introductions by caring professionals. Send bio, photo & phone for highly selective screening to: **MIRIAM'S - Box 20, NY, NY 10028**

LATIN CONNECTIONS
130 marriages since 1987. Gorgeous South American women. **Call: 407/832-0800. As Seen On The Phil Donahue Show!**

STRICTLY PERSONALS

Tall, Athletic Attorney—40, Irish, loves sports and books, seeks wife and offspring. Photo (exchanged). 7205 ✉

Highly Evolved Man—Ethical, vegetarian, financially secure, marathon runner, smart, witty, good face, legs, muscles, heart, soul, natural-fiber clothes - no tattoos, facial hair, fat, gold chains, pectoral implants or NRA membership. Mid 50s - but looks, acts and thinks much younger. Would like to meet a smart, slim, athletic woman who would no sooner wear fur than I would vote Republican. Photo helps. 7260 ✉

CA Woman—36, seeks man, 34-43. Are you a funny, generous, liberally-inclined guy who enjoys traveling, Jim and Van Morrison, and hikes in the great outdoors? Note/photo. 2540 ✉

Can't Believe I'm Doing This—But I'm ready to take a risk! I'm a successful professional woman who's decided it's time to work on my personal life. I'm 30, petite, bright and very pretty, who loves life and laughter. I like dining out, theater, books, long walks and talks. Seeking a handsome professional, 29-40, who wants to spend lots of time getting to know each other, for friendship and ?? But, most importantly, you should love to laugh. Photo. 8951 ✉

Gentleman—Intelligent, humorous, very attractive, skier, tennis player, corporation president - seeks very attractive lady companion, 30-40. Photo please. 2566 ✉ ☎

Fabulous Female—40, Jewish, warm, caring, creative, very attractive, slim blond, with green eyes, great sense of humor - and athletic. Seeking one terrific, tall, good-looking guy, 40ish, who is loving, kind, witty, educated, successful - and ready for fun and serious relationship. Note and photo. 2544 ✉

Unconventional Artist—Single female, 40, 5'6", seeks sentient man to share love of animals, nature, travel. 2580 ✉ ☎

Prefer IQ To GQ—Warmth to net worth, talk to TV, arts to sports. Creative, slim, attractive woman seeks similar man who is also literate and evolved. Late 30s-50. Photo preferred. 7281 ✉

I Know You're Out There—You are an easygoing, ambitious, romantic male, 30-40. I am a caring, sensitive, open-minded, professional female, 5'9", 29, attractive, slim. I like music, dancing movies, concerts, travel and romance. Surprise me. Note/photo. 7290 ✉ ☎

A Jewish Male MD—Mid 40s, healthy, happy, warm and understanding, seeks a lovely, 30s, Jewish female MD or JD - elegant, refined, understanding, traditional, preferably never married, to create and share a wonderful future. Note/photo/phone. 2549 ✉

Very Handsome Jewish Physician—29, new to NY area, exciting and adventuresome, seeks attractive, intelligent woman, 23-29, for fun, romance. Photo. 8965✉ ☎

Ralph Lauren Look-Alike—Tall, handsome, successful 45-year-old - world-traveled entrepreneur, residing in Manhattan, seeks a beautiful, cultured woman with class, to share the finer life. Photo requested. 7269 ✉

Jewish, Frankly Fabulous Female—Fun, friendly, with fine figure. Seeks well-rounded, professional Jewish man, 36-46 (Israeli/European preferred). 8970 ✉ ☎

Extremely Attractive Male—Highly intelligent, funny, mid 50s, divorced designer has traveled the world extensively. Seeks attractive lady, 40s-50s, who, like me, is very sophisticated, intelligent, interested in the arts, financially secure, for loving relationship. Photo/note/phone. 2547 ✉

Slender, Blue-Eyed, Blond Professional—Seeks attractive, fun-loving man, 33-50, over 5'9", with energy and great sense of humor. Note/photo/phone. 2551 ✉

Upbeat, Young 41—Jewish professional female, seeks Jewish professional male, up to 48, to share movies, ethnic foods, long walks, good conversation, laughter and more. Phone/note please. 7264 ✉

Transplanted New Englander—Petite, blue-eyes, auburn hair, Jewish, farmer's daughter. Grade-A quality! Sophisticated but down-to-earth businesswoman - values family life. Loves to laugh. Seeks 'cream of the crop' business/professional Jewish man (45-55, nonsmoker) who is confident, sensitive and handsome. Note/photo please. 2545 ✉

International Lawyer—32, 5'10", slim, good-looking with receding hair. Enjoy rock climbing, cycling, music, film ancient history. Seek bright, sexy, fun, slim Jewish woman, 22-32. Photo. 7284 ✉

Nice Jewish Doctor—Gay male, 36, MD, green eyes, seeks smart guy with sense of humor. I enjoy movies, theater, music, books, travel. 7283 ✉

Animal Lover—Seeks veterinarian. Beauty seeks ready, single Jewish male, 29-45, for private practice for lifetime. 8920 ✉

Unpredictable Lady Captain—43, shanghaied in NJ - fair, silky, slim, 40 percent sensible - would like to find a NJ gentleman for old-fashioned love and marriage. Please be lion-hearted, big and strong, with gentle soul and tongue in cheek; like opera, classical music, Samuel Ramey (and Johnson), Harpo and, of course, Ol' Man River. Note and phone please. Photo irrelevant. 2555 ✉

Are You Tired...—Of meeting guys in bars who can't hold a normal conversation? Fed up with men who don't know the meaning of "respect"? Well, this very attractive single man, 29, 6', 170 lbs, is kind, romantic, honest and funny. Seeks lady with similar qualities, willing to take a chance on happiness. Phone/note/photo. 7259 ✉

Beauty, Brains And Breeding—Single white female, 33, 5'5", 110, blond Manhattan executive seeks partner for boating, skiing, tennis and lifelong romance. Please be sincere, educated, successful, 30-40 male. 7298 ✉ ☎

The City Can Be—The most fun place in the world. The city can be the most lonely place in the world. You might make the difference! Be a 40ish, slim, good-looking and fun female who wants the company of a single white male counterpart. An understanding of herpes is necessary. Note/photo/phone. 2582 ✉

Me:—Independent, pretty, smart, successful NJ woman, owner PR firm, tennis, incipient golf. You: Very successful, 48-58, funny, athletic. Photo please. 8972 ✉

Colorado Transplant—6'1", 183 lbs, 39, good-looking guy, brown and silver hair, Irish/Scotch, relocated to Long Island, sailboat (29') in NJ, into working out - with a body like the Six Million Dollar Man, divorced father, satellite electronics broker, ex-Columbia U, MS in electrical engineering, ex-Japan, optimistic, relaxed, affectionate. You: divorced, kids okay, nonsmoker, 34-42, antiwar, liberal, into working out. 2584 ✉

Good-Looking, Slim—5'7", classy, romantic, professional Jewish gentleman, seeking pretty, witty, slender, bright lady, 55-62, for love, commitment, and sharing of *interests in music, dancing, culture,* travel, tennis. Photo please. 8953 ✉ ☎

Accomplished University Professor—51, divorced, silvery blond hair, looking for younger woman, 23-38. Best Bet: graduate or medical student, intern or post-doc or something along those lines. Photo/note/phone. 7302 ✉

"Shall We Dance?"—Pretty Jewish widow seeks 'all-together' gentleman, 60 plus, for fun, caring, sharing. 8952 ✉ ☎

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 718

BY MARY ANN MADDEN

BAKER TO GO TO THE MIDDLE EAST
New Hope for Victims of Homesickness:
Our Rx for the Holidays—Turkey Surprises
MARIO TO DEMS: I Am Not a Candidate
TWINS MARRY TWINS IN DOUBLE-RING CEREMONY

Above, no news. Competitors are invited to concoct a headline of impeccable predictability and little moment.

Results of Competition 715, in which you were asked for original cartoon ideas.

Report: Russians. Cats. Cartoons about cartoons. Cartoons about Russians and cats. Separate stories. Film at eleven. Pictures while u wait. Love your broom. Don't forget about Thursday.

First Prizes of two-year subscriptions to "New York" to:

SCENE: Mexican saloon. A favorite watering hole of professional matadors, who are seen in rowdy profusion, each one in full bullring regalia. There is a sign over the bar.
CAPTION: Don't Spit on the Floor.
David English, West Somerville, Mass.

SCENE: London. English bobby chases a robber down the cobblestone street.
CAPTION: "Stop or I'll scream."
Larry Snyder, Kingston, N.Y.

SCENE: Exterior, White House. A U.S. government limousine, flags flying front and rear, bears the presidential seal. In the window, a placard:
CAPTION: No Radio.
Bud Sherak, Larchmont, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

SCENE: Prisoners in full dress stripes are lined up two abreast waiting to enter the mess hall. A guard approaches the first pair. He is holding menus.
CAPTION: "Smoking or nonsmoking?"
Mark Wolfson, Spring Valley, N.Y.

SCENE: Rome. The Coliseum. One gladiator has another pinned to the ground.
CAPTION: "Say 'Vncle.' "
William S. Wallace, N.Y.C.

SCENE: Hell. Background: Bright-red flames lick at agonized people. Foreground: Two devils view the spectacle from reclining chairs. They wear sunglasses and sip beer.
CAPTION: "It doesn't get any better than this."
Fred Buffa, Staten Island

And Honorable Mention to:

SCENE: Art department of *The New Yorker.* Outside the entrance is a waiting room full of cats. Cats of all varieties, colors, sizes. A crisp secretary with a clipboard addresses them.
CAPTION: "Be patient, please, a cartoonist will be with you shortly."
Trudy Duncan, River Vale, N.J.

SCENE: A boatyard on the highway. Standing in the center is the salesman, dressed as a U-boat commander, on the bridge of one of the many submarines that fill the lot.
Seymour Steinhardt, Little Falls, N.J.

SCENE: Operating room. Patient on table, eyes open. Anesthetist, positioned at the patient's head, is holding a mask.
CAPTION: "I'd like you to breathe deeply and start counting backward from 100. Thank you for coming to Park General Hospital, and have a nice day."
Sheila B. Blume, M.D., Sayville, N.Y.

SCENE: Phil Donahue at the Pearly Gates. He is on an intercom to St. Peter, asking to be admitted. St. Peter speaks.
CAPTION: "Is the caller there? Not much time; I know you'll be brief."
William L. Bennett, Muskegon, Mich.

SCENE: Standard desert island with the one palm tree and the two marooned men. One sits on the sand in obvious agony, holding his hand over his ears. The other sits at an upright piano.
CAPTION: " . . . then, in 1938, I wrote. . . ."
Jack Ryan, N.Y.C.

SCENE: Kangaroo at a bar with large martini.
CAPTION: "I drink to forget why my personal organizer is such a mess."
Mary Greek, Dallas, Tex.

SCENE: A small theater in the 1920s. Charlie Chaplin on the screen, pit pianist sitting at an upright. One moviegoer turns to another.
CAPTION: "I hate these new cineplexes. Their piano always drowns out ours."
Richard Fried, Brooklyn

SCENE: Bell tower. A hunchbacked figure is being hoisted into the air, clinging to the rising bell rope. An immaculate butler emerges from the trapdoor in the floor of the belfry.
CAPTION: "You rang, sir?"
Louis B. Raffel, Northbrook, Ill.

SCENE: Indian chief pacing. Hands behind back. Squaw nearby sending up smoke signals.
CAPTION: "Period. New paragraph."
Mary Jane Knetsch, Cheektowaga, N.Y.

SCENE: Alexander Graham Bell's laboratory. Bell, with a quizzical expression, listens to the earpiece on his telephone.
CAPTION: "This is Watson. I'm not available at the moment, so at the tone. . . ."
Tim Hanley, N.Y.C.

SCENE: Middle island of a turnpike. Two police cars, partly hidden by shrubs, facing opposite directions are parked next to each other. The drivers' windows are open.
CAPTION: ". . . then you add 1½ cups of flour. . . ."
Thomas W. Bernstein, East Hampton, N.Y.

SCENE: New York City, East Village. One young woman dressed completely in black speaks to another.
CAPTION: "It's no longer p.c. to be politically correct."
Oliver Dixon, N.Y.C.

SCENE: Background, an impressive-looking building. Foreground, a signpost, "Wall Street." Under that, an inverted-triangle traffic sign.
CAPTION: Yield 8%.
Hy Komishane, Elizabeth, N.J.

SCENE: Moscow, in front of the Russian parliament building. Boris Yeltsin, standing on a tank, addresses a huge crowd of Soviet citizens. He is wearing Nike shoes.
CAPTION: Bo Knows Capitalism.
Ivan K. Freeman, N.Y.C.

SCENE: Two elegant cats sit on gilded chairs beside a posh grave site.
CAPTION: "Sure he left me a lot, but until I'm 21 I can't get my paws on it."
Mary Jo Winokur, New Haven, Conn.
sp. ment.: Adrienne Gitto, Staten Island

SCENE: Living room. Annoyed parent, hands on hips, confronts a child who points to George Bush on television.
CAPTION: "I picked up the sarcasm thing from him, okay?"
Linda Shafarman, N.Y.C.

SCENE: Cemetery. Sunshine, palm trees, gardens. A tombstone shaped like a credit card.
CAPTION: Percy Meriweather III. Member since 1946.
Kenneth L. Schwarz, N.Y.C.

SCENE: A rumpled Gorbachev, inside the entrance to a small apartment, puts down battered suitcases covered with luggage stickers from all the republics.
CAPTION: "Hi, honey, I'm home."
Anne P. Milord, N.Y.C.

SCENE: Deserted street corner. Under a lamppost, a woman assumes a provocative pose. Her split skirt reveals her thigh. Tattooed on the thigh: a prominent UPC bar code.
Judith Klein, Asbury Park, N.J.

SCENE: In an open doorway stands a tiny executioner—black hood, wristbands, ax on shoulder. He addresses the woman inside.
CAPTION: "Hi, Mrs. Johnson. Can Billy come out and play?"
O. A. Fastman, Forest Hills, N.Y.

SCENE: Red Square. St. Basil's in the background.
Foreground: people milling about a stand selling T-shirts that bear the logos of McDonald's, KFC, Panasonic, Coca-Cola, etc. Two Russians in traditional clothing.
CAPTION: "This market-economy thing is easy once you get the hang of it."

Joel F. Crystal, Scarsdale, N.Y.

SCENE: Car going through the desert passes a small store with a large sign.
CAPTION: Last Chance to Discuss "The Bonfire of the Vanities."

Louis Phillips, N.Y.C.

SCENE: Middle-aged couple seated on a couch regard with concern a small cat, curled up comfortably on the seat cushion of a large easy chair. The wife speaks:
CAPTION: "Do you think he gets enough exercise?"

Viktor Blume, Sayville, N.Y.
sp. ment.: Marilyn Napier, Los Banos, Calif.;
Ann Woodyard, Westminster, Col.

SCENE: Pool at Tokyo Hilton Hotel. A black-costumed figure holding a wooden mask sits in a tall chair. Nearby, a sign:
CAPTION: Noh Lifeguard on Duty.

Peter Nagourney, Detroit, Mich.

SCENE: Moscow. A statue of Lenin is being toppled by rope-tugging Russians. There is a thought balloon over Lenin's head:
CAPTION: "Help, I've fallen and I can't get up."

Charles Almon, Brooklyn

SCENE: An elderly married couple at a travel agency.
CAPTION: "Two round-the-world cruises in opposite directions."

William H. Lederle Jr., West Milford, N.J.

SCENE: A factory. Tigers, leopards, cheetahs walk in circles holding signs reading, "Improved Living Conditions," "Health Benefits." Behind a police barricade, an onlooker confides to his companion:
CAPTION: "Another of those wildcat strikes."

Don Hauptman, N.Y.C.

SCENE: Firing squad. Prisoner with blindfold being led to worn post in front of a bullet-riddled adobe wall. On the wall behind him, a modern laminated sign:
CAPTION: Thank You for Not Smoking

Kevin A. Denton, Pawling, N.Y.

SCENE: Man driving out of car dealership in a compact car is surrounded by other, larger cars. He hits his head with his hand.
CAPTION: "Wow. I could have had a V-8."

Sara Katsch, Denver, Col.

SCENE: *The New Yorker* magazine cartoon editor sits at his desk reading this issue of *New York*. He calls to the outer office:
CAPTION: "Barsotti, Booth, Fisher, Hamilton, Lorenz, Martin, Miller, Reilly, Stevenson, Weber! Get in here!"

Don Wigal, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 718, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 25 issue. Out-of-town postmarks are given three days' grace.

CABLE
"EVERYTHING YOU WANT.
AND MORE THAN YOU CAN IMAGINE."

For just $9.95*, you can connect to Basic + Standard Service, HBO and CINEMAX and receive two FREE months of CINEMAX plus FREE Remote Control Service. With HBO you'll see Simply the Best entertainment around with top hit movies and crazy comedy. And if you like movies...you'll love CINEMAX with over 140 movies each month. Cable has it all! And for just $9.95, you can too.

Call 674-9100 NOW
for your $9.95 connection
and special 2 for 1 offer!

MANHATTAN Cable TV

*Offer expires 10/31/91 and is available to residential customers with digital addressable channel selectors. Basic Service ($14.95/mo.) must be purchased to receive Standard Service (additional) $4.00/mo.) or Premium Services (beginning at $12.95/mo.). Tax applies on connection. Billing for Cinemax (additional $10.05/mo.) will begin automatically 60 days after connection unless MCTV is notified of cancellation. Programming and prices subject to change. MCTV is available in Manhattan from E. 86 St. and W. 79 St. south to Battery Park and Roosevelt Island.

AKBAR
WHERE MOGULS DINE
Authentic Northern Indian Cuisine
475 Park Ave., bet 57-58 Sts. 838-1717
Also: 256 E. 49 St., off 2nd Ave. 755-9100

LETIZIA
SUPERB
ITALIAN CUISINE
★ ★ ★
"conducive to entertaining VIPs."
—Zagat Survey
"The joy of dining."
—Tony Pecora
Private Party Dining Room Available
LETIZIA 1352 First Avenue. bet 72nd & 73rd Sts (212) 517-2244

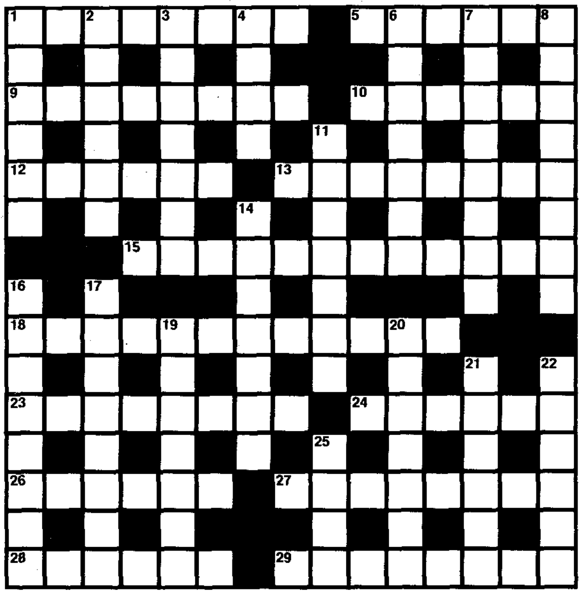
Since 1959
Giordano
RISTORANTE • BAR • CAFE
FREE Valet Parking for Dinner
409 W. 39th St.
bet. 9th & 10th Ave
212-947-9811
Entertainment
Every Fri. & Sat
in the Lounge

Delightful French Cuisine in the Theatre District
340 W. 46 ST
765-7374
AUGUSTE & MARCEL'S
ORIGINALLY OF CAFE du SOIR
le Rivage

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Line on map is alternative motorway. (8)
5 Made boring speech—it wasn't in verse. (6)
9 Decorous pink and yellow bloomer. (8)
10 Did one's best to get right inside the kiln. (6)
12 Peninsular where one has to live beside drowned valley. (6)
13 Room in their beaks for about fifty-one nuts? (8)
15 Ritual action bedevilled by straight speaking. (12)
18 I can point it out, being ready beforehand. (12)
23 Stops judge joining gunmen in school. (8)
24 Good man has urge to join up. (6)
26 Animal making an attempt to turn it round. (6)
27 28-Across, with a period of time in America. (8)
28 Measure excessive noise and force closure. (6)
29 Crazed pets made mad dash. (8)



DOWN

1 I'm not one to weaken. (6)
2 Do they fruit where all else dies? (6)
3 Hound is a worrier. (7)
4 Support for the others. (4)
6 Nastier sort of wine? (7)
7 Cops' raid may be irregular. (8)
8 Donning gear and coming into line. (8)
11 Soldiers to a certain extent repay in kind. (7)
14 Standard method of salute. (7)
16 In order to ridicule, tipping the lady out of bed, for example? (4,4)
17 County town employees taking the ring road. (8)
19 Many hurry to hand out punishment. (7)
20 It's best to settle for one parent. (7)
21 Viewpoint from street can stagger everyone. (6)
22 Virginal, but has followers, one hears. (6)
25 A party loses heart, given shock therapy. (4)

©1991 Times Newspapers Ltd. London

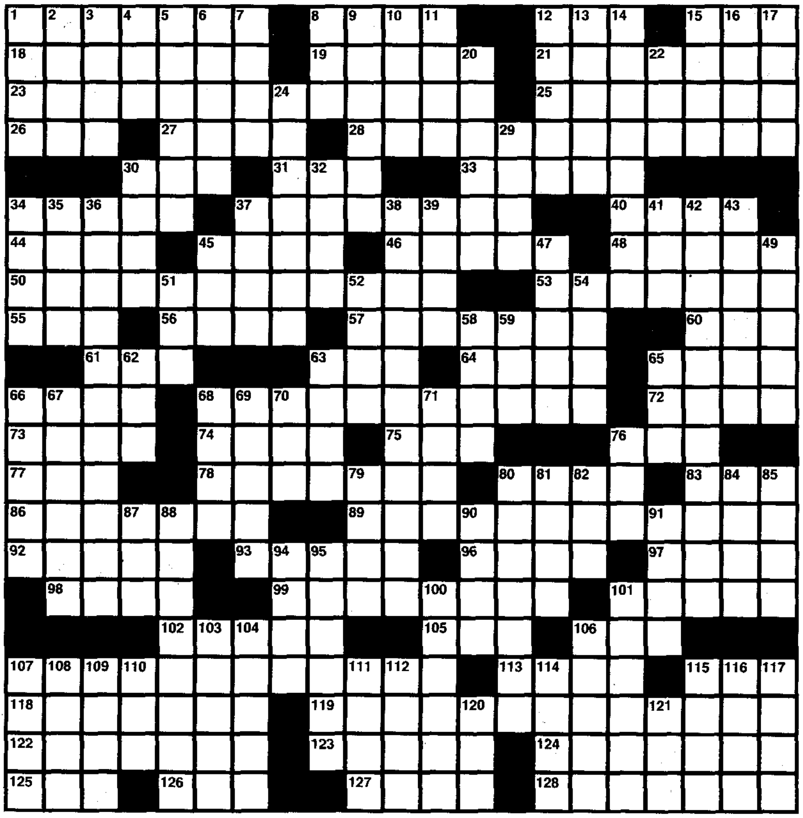
'HIDDEN CREATURES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

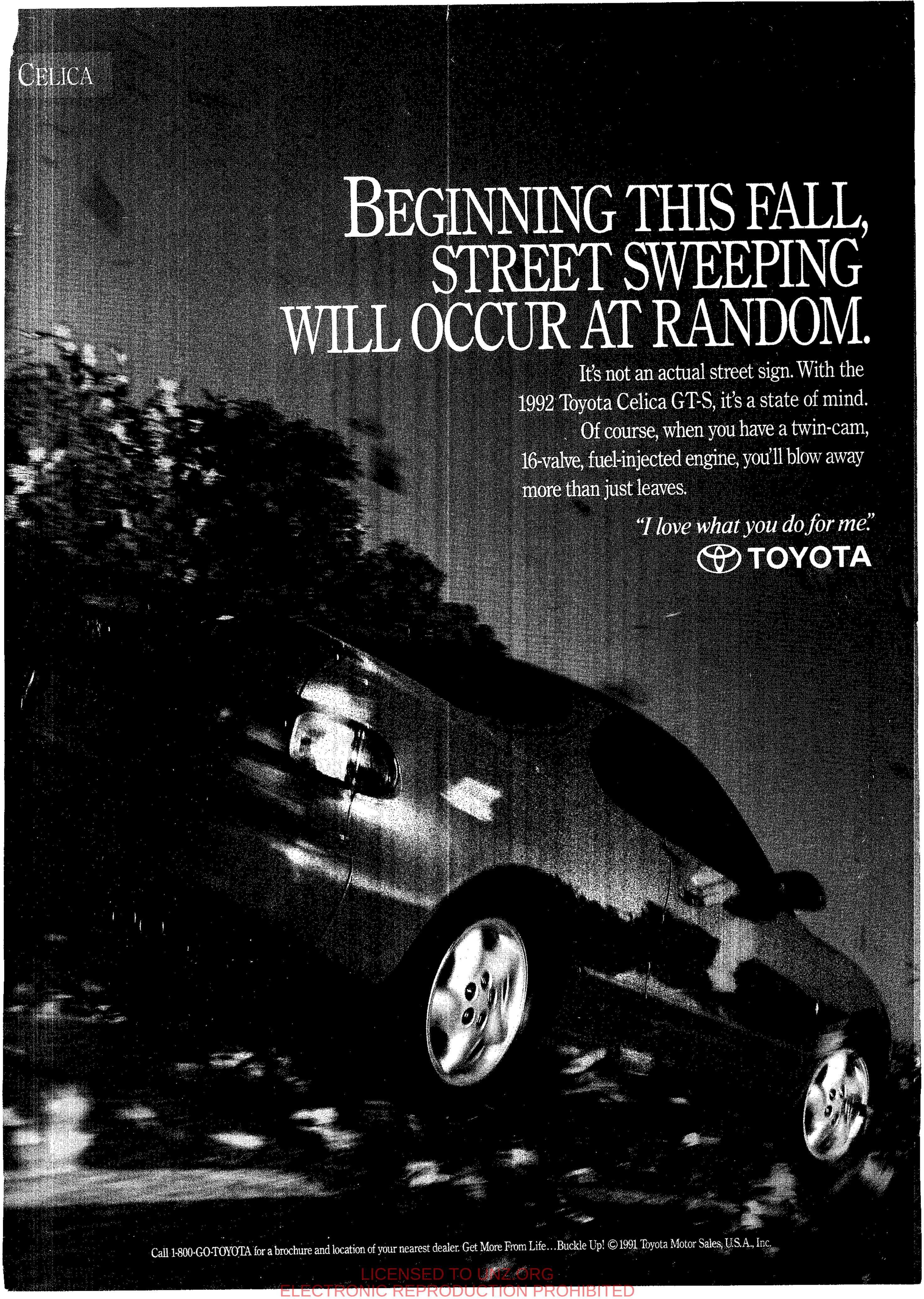
1 Diadem for Di
8 Act as a henchman
12 Round Table title
15 Roman 601
18 Milky variety of glass
19 Saltpeter: var.
21 Earhart, et al.
23 Lamprey hidden in a jazzman
25 Some tires
26 Antipole of WNW
27 "Brian's Song" star
28 Heron hidden in a hockey champ
30 Architecture notable
31 "Bali ——"
33 Cow of commercials
34 Llamas' mountains
37 Borderline
40 Pull up stakes
44 Yucatan Indian
45 Go it alone
46 Rubens subjects, often
48 Bard's muse
50 Snake hidden in a playwright
53 Kind of spray
55 "Rose —— rose . . . "
56 Mr. Flintstone
57 Assembly-line houses
60 El ——, Spanish hero
61 Volleyball fixture
63 Greek consonant
64 Not give ——
65 "Nana" author
66 Utah ski resort
68 Bird hidden in an actor-comedian
72 Sonnets' relatives
73 "Oz" lion
74 Young beef
75 Kin of ology
76 Mauna ——
77 Beatle wife
78 Plane company
80 Wood-shaping tool
83 Jeweler's item
86 Pago Pago residents
89 Rodent hidden in a poetess
92 Get going
93 Characteristic
96 Staircase unit
97 Mideast sultanate
98 Exxon, formerly
99 Not checked out
101 Without spice
102 City of Byelorussia
105 Set one's sights
106 Film director's cry
107 Feline hidden in an actress
113 Dramatist's offering
115 Police-blotter abbr.
118 Seville tourist stop
119 Monkey hidden in a diva
122 Blind alley
123 —— the good
124 Siren of the Rhine
125 Eternally: poetic
126 Lefts' opps.
127 Netman Arthur
128 Attacks

DOWN

1 Morse or ZIP
2 Major composition
3 Do an autumn job
4 Cheer for Manolete
5 Sibling's daughters
6 End of Chou's name
7 Weblike tissue
8 Abby's twin
9 VIP
10 Kett of the comics
11 Where Paris took Helen
12 Puppeteer Tony, and family
13 Japanese porcelain
14 Coupon casher
15 Real name of 60-Across
16 Make the seams watertight
17 Suburb of Paris
20 Group of nine
22 Illuminated
24 Took deep puffs
29 Magazine for femmes
30 Ring out
32 In tiers
34 Both: prefix
35 Scots' negatives
36 Bug hidden in a poet
37 Have the blahs
38 Accuse
39 A-bomb, familiarly
41 Gold, to Cortez
42 Fish hidden in an explorer
43 Star: Fr.
45 Ukr., e.g.
47 Malaysian state
49 As —— the hills
51 Toward the stern
52 Basilica area
54 Locate visually
58 Old MacDonald's spread
59 Famed Dadaist
62 Lobe site
63 Prescribed capsule
65 Animal enclave
66 At —— for words
67 Woolly
68 Welsh form of John
69 Certain believer
70 Historic women's org.
71 Utilities customer
76 "—— Sylphides"
79 "Whose Life —— Anyway?"
80 Try to do
81 Thing done
82 Blast with a ray gun
84 Pizzazz
85 Darn that sock
87 Eithers' go-withs
88 Perfuming device
90 Italian wine city
91 Blockhead
94 Result of corrosion
95 Capital of Turkey
100 Utter, Biblical style
101 Vendees
103 "—— Begin to Tell You" (1945 song)
104 Balms
106 Mafia bosses
107 Semiprecious stone
108 Part of an Appomattox signature
109 Vaccination evidence
110 Morose
111 Accordion favorite
112 Tennis for four: abbr.
114 After tra or oo
115 Supermarket dept.
116 Turgenev's birthplace
117 Flea-market warning
120 Future fish
121 Drink with crumpets



Solutions to last week's puzzles appear on page 107.



CELICA

BEGINNING THIS FALL, STREET SWEEPING WILL OCCUR AT RANDOM.

It's not an actual street sign. With the 1992 Toyota Celica GT-S, it's a state of mind.

Of course, when you have a twin-cam, 16-valve, fuel-injected engine, you'll blow away more than just leaves.

"I love what you do for me."

TOYOTA

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. Get More From Life…Buckle Up! © 1991 Toyota Motor Sales, U.S.A., Inc.

Grand Marnier
Liqueur
750 ml (25.4 fl.oz) · 80° Proof

343 3 PBS

A GRAND REIGN.

To send a gift of Grand Marnier® Liqueur (except where prohibited by law) call 1-800-243-3787.
Product of France. Made with fine cognac brandy 40% alc/vol (80 proof). ©1989 Carillon Importers, Ltd., Teaneck, NJ.